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WINTER, 1958

WASHINGTON, D. C.

M I L I T A R Y *Collector & Historian*

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THE NEW GEORGE WASHINGTON EQUESTRIAN STATUE¹

by Joe F. Petit

The statue of George Washington, executed by Mr. Herbert Haseltine for the Washington Cathedral in Washington, D. C., is undoubtedly of major importance to U. S. military art, but it also holds special significance for members of THE COMPANY. The fact that COMPANY members made important contributions in the way of technical advice and assistance to Mr. Haseltine points up the important position our organization occupies in the field of truly accurate historical representation. The research accomplished by Mr. Haseltine which resulted in the superb sculpture is an example of thoroughness worthy of emulation by anyone contemplating a research project.

Every active member is engaged in research in one form or another whether he realizes it or not, and it is hoped that sooner or later THE COMPANY will benefit from that effort through articles, books, or lectures. It is believed that many of our members, with really worthwhile information to contribute, become reluctant to undertake a project when faced with mapping out a research program. Knowing just how to begin such a program might be of value to our members and would result in a desirable contribution to military collecting or historical writing. For this reason I believe it of value to our members to present, in full, the research accomplished by Mr. Haseltine.

At the time he received the commission from the late James Sheldon to make the Washington equestrian statue, Mr. Haseltine had in his possession a masterly profile drawing of Washington in the prime of his life. This profile was by Rembrandt Peale and had been given to the sculptor's father when he was a young man. Washington was to be

represented on a composite representation of the thoroughbred type horse. For full face, Mr. Haseltine was guided by the Houdon bust, of which he procured a plaster cast, and also by a portrait by Charles Peale.

Realizing that the various Washington monuments had inaccuracies in historical details, he set out to avoid committing these errors as far as his work was concerned. COMPANY Fellow Frederick P. Todd, Director of the West Point Museum, pointed out to him that Washington was portrayed in an equestrian monument at the Military Academy carrying a modern cavalry sabre! Colonel Todd took great interest in the carrying out the portrayal of this new commission of Haseltine's and suggested that Washington should be represented with the sword he used in battle. Washington had more elaborate swords, such as a dress sword presented to him by Major-General William Darke, his close friend and fellow officer, also a handsome sword frequently worn by George Washington on state occasions. A plaster cast was made of Washington's battle sword—presently located in the Smithsonian Institution—from which an enlargement was made in Paris to the scale of the statue, by the pantograph system. Colonel Todd suggested that he get in touch with Captain C. C. P. Lawson in London, THE COMPANY'S Honorary Fellow, who later was of great help to Mr. Haseltine in making numerous detailed drawings and water colors of 18th century uniforms and horse furniture—in particular of spurs, crupper, buckles, and girths. Colonel Todd also lent him a facsimile copy of a three-corned hat, such as Washington would have worn.

From West Point the sculptor went to the Yale University Art Gallery where he gathered useful knowledge through studying the masterful paintings by Trumbull, who was aide-de-camp to General Washington.

Mr. John Coolidge, Director of the Fogg Art Museum, Harvard University, sent him a very interesting photograph depicting a full length portrait of Washington by Charles Peale and wrote as follows:

We are enclosing the photographs of George Washington by Charles Peale with the compliments of the Museum. It is most interesting that you should wish this photograph as this is the one commissioned in 1784 to be used by Houdon in Paris to make a marble statue of Washington.

COMPANY Fellow Hermann W. Williams, Jr., Director of the Corcoran Gallery of Art, Washington, D. C., furnished several photographs of the mask of Washington by Houdon, presumably taken from the life mask.

Officials of the Smithsonian Institution cooperated fully with the sculptor, and Mr. Mendel Peterson, Curator of the Department of History, arranged for the wax impression of the sword worn by Washington and recommended by Colonel Todd as being most appropriate. A cast was made of the spurs owned by Washington, and Mr. Haseltine through the assistance of Miss Margaret Washington Brown was able to find an excellent seamstress who made "an exact copy of the George Washington uniform." The uniform referred to is the one Washington wore when he resigned his commission at Annapolis in December 1783 and is presently in the Smithsonian Institution. From the uniform the sculptor was able to obtain the width of Washington's shoulders and other very accurate dimensions.

At Colonial Williamsburg, Inc., Williamsburg, Virginia, Mr. Campioli, Director of Department of Architecture, recommended the book *Washington, the Man of Action* by Frederick Trevor Hill, and referred the sculptor to COMPANY Fellow Harold L. Peterson in Washington and to Mr. Charles C. Waal in Mount Vernon, who allowed him to make plaster casts of the pistols and the seal on the fob. Colonel Harry C. Larter, Jr., former president of THE COMPANY, furnished him with valuable information about saddle cloth, holsters, the saddle, the girth, the bit, stirrups, and boots. Colonel Larter deplored the inaccuracy that most artists em-

ployed in the above mentioned details, with which Mr. Haseltine fully agreed.

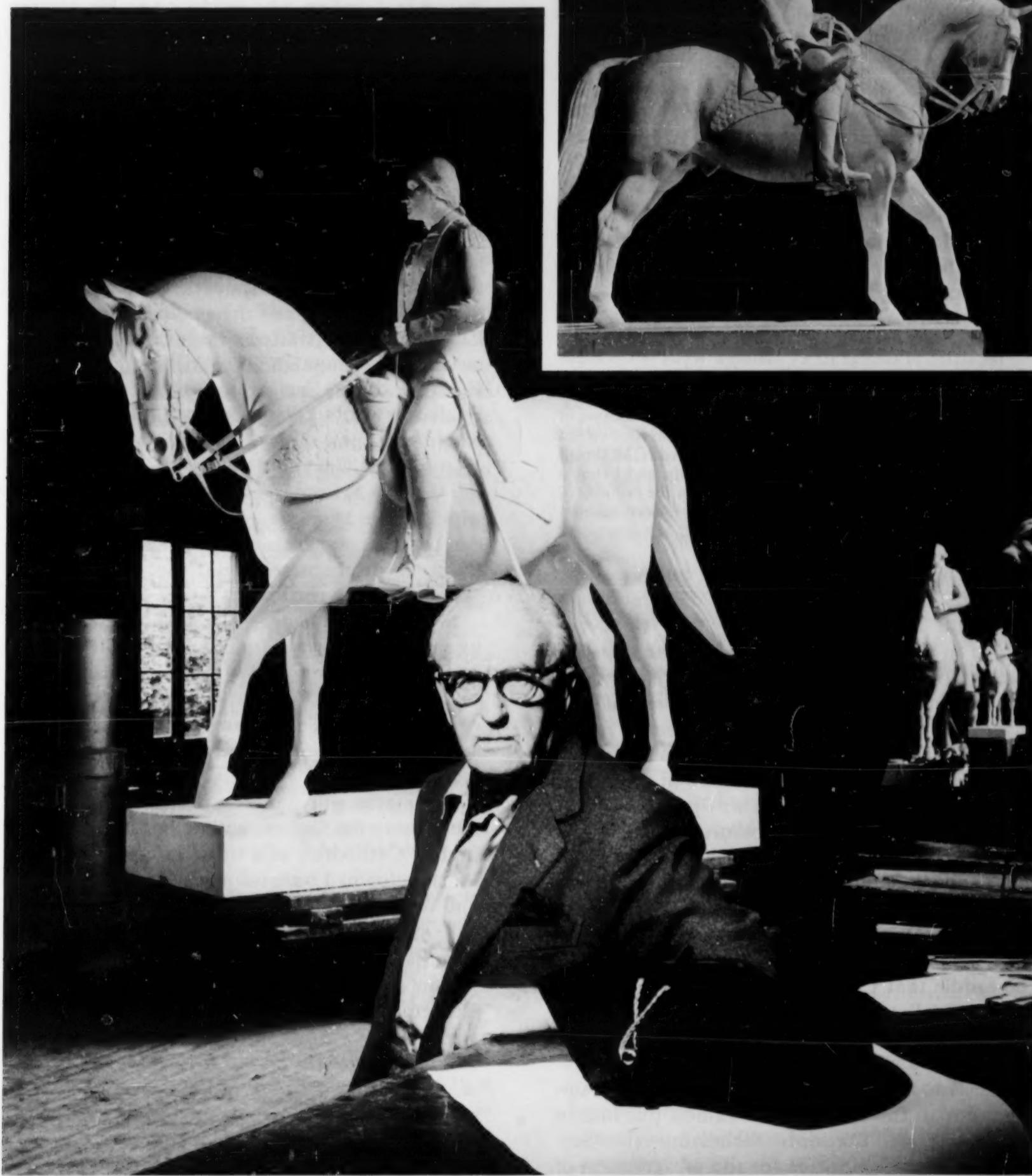
Next, Mr. Haseltine attended a lecture on colonial uniforms and accoutrements, given by COMPANY Fellow Mrs. John Nicholas Brown at The Historical Society of Baltimore, Maryland, and he later spent a week-end with the Browns in Providence, R. I., where he learned a great deal more and saw the Houdon statue in bronze of Washington.

At the Virginia Museum of Fine Arts, Richmond, Virginia, Mr. Leslie Cheek, Director, furnished him with some extremely useful photographs of sections of the Houdon Statue of Washington, which is in the Virginia State Capitol, and gave invaluable details such as the epaulettes, buttons on the uniform boots, and breeches. The spurs portrayed were of a medieval type but as the sculptor already had made plaster casts of Washington's spurs at the Smithsonian Institution the latter were used as models.

In Great Britain, in addition to the assistance of Captain Lawson, the Society for Army Historical Research furnished information about the boots represented on the statue of George III on horseback near Trafalgar Square. The *Royal Armoured Corps Journal* was contacted, and *The Times*, *Daily Telegraph*, and *The Field* published Mr. Haseltine's letters in an attempt to secure information about the whereabouts of a saddle and bridle such as would have been used by a British Officer in the second half of the 18th century, but unfortunately no military saddle of that period was found. He did, however, obtain valuable information as to the saddlery from Major W. P. Wilton of Champion and Wilton, London.

Correspondence with Colonel Sir Morgan Crofton resulted in valuable suggestions accompanied by sketches which were of great use to the sculptor, and Mr. Josselyn Bodley put him in touch with the Duke of Wellington who suggested that he obtain a copy of the engraving of an equestrian portrait of his great grandfather painted by Lawrence, in which particular care was taken to render accurately the clothes and equipment worn by the Duke of Wellington at Waterloo and in which the bridle was clearly shown. Major General C. P. Jones of the Staff College at Camberley put him in touch with Lieutenant Colonel H. L. Boulbee, Curator of the Royal Military Academy Sandhurst

Mr. Herbert Haseltine in his Paris Studio and two views of the statue preparatory to casting in bronze.



Museum, who also gave valuable information but unfortunately could not furnish a saddle to serve as a model.

The Editor of the *Illustrated London News* and Lieutenant Colonel Piers Plowden made valuable suggestions. Colonel Sir Dermot McMorrough Kavanagh, former Crown Equerry at Buckingham Palace, as well as Brigadier Walter Sale, the present Crown Equerry, were of great assistance to Haseltine in his quest for a saddle of the late 18th century and the latter loaned him a crupper which the sculptor copied with some modifications. Sir Winston Churchill suggested the Imperial War Museum and made inquiries for him at Blenheim Palace. Sir James Mann, Curator of the Wallace Collection and Keeper of the Armoury in the Tower of London, suggested in a letter:

Failing an actual saddle, you may get some help from some of the English Statues of that period. I always thought the statue of George III by Matthew Wynn in Cockspur Street a good specimen of its kind. The King is sitting his horse properly, and contemporary opinion regarded it as a very good likeness not only of the King but his manner of saluting when he rode among them. It was unveiled on 3rd August 1836. As you know, George III died in 1820, and had been insane for the last years of his life, and I should imagine that Wyatt went back carefully to the fashions of the King in his earlier days, as many people must have remembered him in a wig, a long, thin, pig-tail, such as went out of fashion before 1800.

At a later date, Sir James Mann informed Mr. Haseltine that he thought he had discovered just the saddle he had been looking for. It had belonged to the Duke of Wellington who rode on it at the Battle of Waterloo and was of the same type as used by a British Officer in the second half of the 18th century. Mr. Haseltine writes: "It was in a sealed package. He (Sir James), made an appointment for me with Mr. Kennard in the Tower of London where a package was produced with many seals. It was opened before me and there, at long last, was the saddle that I had been looking for over a period of three years. I had it photographed from the sides from above." Later, the Assistant Curator of the Scottish United Services Museum in Edinburgh sent him a photograph of the saddle that Cornet Gape of the Scots Greys rode at the Battle of Waterloo. Mr. A. J. Nathan, Natanwigs Ltd., Court and Theatrical Costumiers, loaned him a wig and a three-cornered hat.

The Hon. Winthrop Aldrich, at that time Ambassador to the Court of St. James, put him in touch with Mr. Theodore Nicholson, Hon. Secretary of the Committee for the preservation of

Washington Old Hall, who sent a photograph of the west front of Hylton Castle and one of the south front of Sulgrave Manor, on which are the Washington Arms. Mr. Nicholson put him in touch with the Secretary of the Sulgrave Manor Board in London who enclosed in his answer prints and photographs concerning the Sulgrave Manor Washington Arms, dating from the beginning of the 14th century.

The Hon. Sir George Bellew, Garter, Principal King of Arms, College of Arms in London, took great pains in having a water color made of the Washington Coat of Arms, which curiously enough has three stripes and three stars, for the purpose of having it carved on the granite pedestal that was to support the bronze equestrian statue, with Washington's personal motto underneath. Having read of the revival of mosaics in Europe and the United States in the June 1957 issue of the magazine *Think* it occurred to Mr. Haseltine that such a mosaic as designed by Barry Faulkner, would greatly enhance the project as it would give the colors of the Coat of Arms.

In France, General de Clerck, Commandant of the Cavalry School in Saumur, put him in touch with Colonel Dumeste, chief veterinarian at Hotel des Invalides in Paris, who showed the sculptor the irons by the name of lafosse, as used in the 18th century by the French Army.

Mr. Haseltine is generally acknowledged to be one of the foremost equestrian sculptors in the world, horses being his particular specialty. Among his notable works in this country are the statue of Sir John Dill in Arlington Cemetery and a statue of the famous horse, Man of War, in Lexington, Kentucky.

The statue will stand on the hillside below the roadway to the foot of the Pilgrim Steps at Washington Cathedral, and it will appear as though Washington had been riding up the woodland path and temporarily halted his horse while he turned to look up at the Cathedral's south transept. No date has been set for the dedication, but Washington's Birthday, 1959, is being considered. It is expected that the Right Reverend Angus Dun, Bishop of Washington, will officiate at the dedication.

¹ I am indebted to COMPANY Fellow Anne S. K. Brown for her recognition of the historical worth of the material used in preparing this article and for her help in assembling it for publication.

VIRGINIA MILITARY FORCES, 1858-1861

THE VOLUNTEERS OF THE SECOND BRIGADE, FOURTH DIVISION

PART II

by Lee A. Wallace, Jr. and Detmar Finke

Co. E

RICHMOND LIGHT INFANTRY BLUES

The earliest date given for the organization of the Richmond Blues is 1789.¹ Another date, 10 May 1793, is also found for the organization of this company.² Originally attached to the 19th Regiment, the Blues, under Captain William W. Sheppard, in May 1851, were among the Volunteer companies that were brought together to form the new First Regiment of Virginia Volunteers.³ The company was designated as Co. E, at an undetermined period, and retained that identity until they left the regiment in 1861. The Blues were among the companies that assembled for the reception of former President Monroe's remains in July 1858. In October and November 1859, they were sent with other Richmond companies to Harper's Ferry and Charlestown. In April 1860, the Blues, 69 strong under Captain Maule, paraded with the First Regiment at the dedication of the Henry Clay statue.⁴ On 10 May 1860, a Richmond correspondent of the Petersburg *Press*, reported on what must have been a "spirited" occasion for the company members as well as the First Regiment Band:

"The Richmond Blues paraded this morning to-day being the 67th anniversary of the formation of the company, headed by Smith's band. They have gone out to the new Fair Grounds to have a jellification, and if some of them are not true *Blues*, they will have the 'blues' or the 'blue devils' in the morning."⁵

In January 1861, O. Jennings Wise was elected captain of the Blues.⁶ The company was mustered into State Service on 21 April 1861. Shortly afterwards, they were detached from the First Regiment and sent to Fredericksburg, where they later became Co. A, 46th Regiment Virginia Infantry.⁷

The dress uniform coat of the Blues appears to have been essentially the same from about 1838 to 1861; a dark blue coatee with white cassimere collar, cuffs, and plastron (for facings).⁸ Blue fronts, or plastrons, were worn with the winter

uniform in 1859.⁹ The trousers were blue with a white stripe down the outer seams. The Blues had a dress cap with cock's feathers plume; however, a blue cloth cap with pompon was the usual head-gear for parades in 1858 to 1861. On 2 July 1859, the Blues were ordered to assemble in winter uniforms with blue fronts, cloth caps with glazed covers, with pompons inside, and knapsacks.¹⁰ The first mention of the new regimental overcoat for the Blues was in January 1860, when members were advised to leave their measurements for the new regulation overcoat at William Ira Smith's on Main Street.¹¹ As the company drilled in September 1860 in "citizens black coats," the Blues probably did not receive their new overcoats until later in the year. In December 1860, the company was ordered to assemble for drill in regimental overcoats.¹²

By 8 February 1861, the Blues had adopted a gray uniform for regimental parades. The coat was the gray frock with a longer skirt than the older style, the same as was adopted by the Richmond Grays earlier that year. The blue dress was not discarded altogether, but was reserved for wear at company parades and on special occasions. Recruits for the Blues were advised that they would only be required to purchase the gray uniform as the company would furnish the blue dress free of cost.¹³

¹ John A. Cutchins, *A Famous Command: The Richmond Light Infantry Blues*, Richmond, 1934. p.

² E. H. Chamberlayne, Jr., *War History and Roll of the Richmond Fayette Artillery, 38th Virginia Battalion Artillery, Confederate States Army, 1861-1865*, Richmond: Everett Waddey, Printer and Stationer, 1883, inserted sheet giving dates of organization, musters, and commanders for the companies of the First Regiment.

³ Roster of Officers and General Orders Book, 1851-1859, First Regiment Virginia Volunteers.

⁴ Richmond *Weekly Dispatch*, 20 April 1860.

⁵ Petersburg *Daily Express*, 11 May 1860.

⁶ *Richmond Daily Dispatch*, 23 January 1861.

⁷ *Local Designations of Confederate Organizations*, p. 129.

⁸ Uniform is almost the same as worn by the Blues at the present [1958]. For the dress of the Richmond Blues, 1794-1807, see *MC&H*, III, 65-66 (Plate No. 41).

⁹ *Richmond Daily Dispatch*, 21 February 1859; 1 July 1859.

¹⁰ *Ibid.*, 1 July 1859.

¹¹ *Ibid.*, 12 January 1860.

¹² *Ibid.*, 26 September 1860; 21 December 1860.

¹³ *Ibid.*, 8, 14 February 1861.

JUNIOR BLUES

Organized in July 1856, this was a company of boys, ranging from 14-17 years of age. In early 1858, the Junior Blues were under Capt. Harvey Dudley. The company numbered 21, when it paraded with the First Regiment on 5 July 1858. The Junior Blues appear to have gone out of existence soon after September 1858. Maintenance of discipline became so difficult that, ". . . the company seems to have worn itself out rather than to have been disbanded in any formal way."¹

¹ *Richmond Daily Dispatch*, 20 January 1858; 20 February 1858; 9 July 1858, 25 September 1858; Cutchins, *A Famous Command: The Richmond Light Infantry Blues*, 66.

Co. F

RICHMOND FAYETTE ARTILLERY

Organized 29 May 1824, under Captain John Rutherford, this company was named in compliment to the Marquis de La Fayette who visited Richmond in October of that year.¹ Originally attached to the 19th Regiment, the Fayette Artillery, under Captain Robert M. Nimmo, was assigned to the newly created First Regiment in May 1851, and about 1856, was designated as Co. F, in the regiment.² Future continuance of the company was doubtful in March 1859, when the *Daily Dispatch* reported that the Fayette Artillery was without a commander, and almost in a state of disorganization. Its former commander, Robert Nimmo, now a major, had in the past been able to muster enough members of the Artillery to fire salutes whenever the occasion demanded, but Nimmo, the *Dispatch* reported, was unable to devote the time required for the reorganization of the company.³ An effort to revive the Fayette

Artillery was made during the summer of 1859, but that fall they were still too disorganized to be sent to Harpers Ferry and Charlestown.⁴ Col. Thomas H. Ellis, 4th Regiment of Artillery, called a meeting in November 1859, for the reorganization of the Artillery which apparently met with success for by July of the following year, the company was reported to be increasing in size with thirty of its members uniformed.⁵ On 8 January 1861, the rejuvenated Fayette Artillery now under Captain Henry C. Cabell, turned out with two guns and marched in front of the regiment.⁶ The company made an even better showing on 22 February 1861 with four pieces of artillery and 43 men.⁷ Captain Cabell's company was mustered into State service on 25 April 1861, and was assigned to Magruder's command on the Peninsula.⁸ It was at first designated as Co. H, 1st Virginia Artillery, and later as Co. B, 38th Battalion Virginia Artillery.⁹

It is believed that the Fayette Artillery wore for many years following its organization in 1824, a blue coatee, which was probably exchanged at a later date for the short-tailed frock coat (see Plate 1). Trousers were blue, with white for summer use. When it was proposed to revive the Fayette Artillery in July 1859, it was announced that they would be uniformed in gray.¹⁰ A year later, thirty of its members had procured uniforms.¹¹ Members of the Fayette Artillery were ordered to assemble for drill in October 1860, in "undress uniforms with black pants."¹²

¹ E. H. Chamberlayne, Jr., *War History and Roll of the Richmond Fayette Artillery, 38th Virginia Battalion Artillery, Confederate States Army, 1861-1865*, Richmond, 1883, p. 3.

² Roster of Officers and General Orders Book, 1851-1859, First Regiment of Virginia Volunteers.

³ *Richmond Daily Dispatch*, 10 March 1859.

⁴ *Ibid.*, 20 July 1859; 25 August 1859; Petersburg, Virginia, *Daily Express*, 22 November 1859.

⁵ *Richmond Daily Dispatch*, 19 November 1859; 7 July 1860.

⁶ *Ibid.*, 9 January 1861.

⁷ *Ibid.*, 23 February 1861.

⁸ Chamberlayne, *op. cit.*

⁹ *Local Designations of Confederate Organizations*, p. 128.

¹⁰ *Richmond Daily Dispatch*, 20 July 1859.

¹¹ *Ibid.*, 7 July 1860.

¹² *Ibid.*, 19 October 1860.

COMPANY F

Organization of this company was completed on 23 June 1859, with the election of Captain R. Milton Cary, who had previously served as Adjutant, and later lieutenant-colonel of the First Regiment.¹ Company F accompanied Governor Wise to Harpers Ferry on 17 October 1859, and on 19 November was sent with other Richmond companies to Charlestown.² Cary's Company enrolled for service on 21 April 1861, and later that month, it was detached from the First Regiment and sent to Fredericksburg where it later became Co. F, 21st Regiment Virginia Infantry.³

The uniform of the company consisted of a gray single breasted frock coat with a band of gold braid around the cuffs, buttons and gold braid on the collar; crossbelts, presumably white, and a black waist belt; gray trousers with one and a quarter inch black stripe down the outer seam; a dress cap; gray fatigue, or forage, cap with a brass letter F in front. Company officers' coats had a slightly longer skirt, with the sleeves highly ornamented in gold braid, which was also on their caps and down the outer seams of the trousers. The company at one time had black overcoats, the skirts of which reached below the knee, the capes below the elbow, and with Virginia state buttons. On duty each man was required to wear white gloves. Company F also had a cadet gray fatigue jacket, which was carried in the knapsack.⁴

¹ Richmond *Daily Dispatch*, 23, 24 June 1859; Roster of Officers and General Orders, 1851-1859, First Regiment of Virginia Volunteers, p. 26.

² *Calendar of Virginia State Papers*, Vol. XI, p. 79; Richmond *Daily Dispatch*, 21 November 1859.

³ Manuscript Confederate Rolls, Vol. I, p. 32.

⁴ John H. Worsham, *One of Jackson's Foot Cavalry*, New York, 1912, p. 13-14; Richmond *Daily Dispatch*, 27 August 1860; 7 January 1861.

Co. G

COMPANY G

Organized at Springfield Hall in July 1859, this company was comprised of volunteers from Church and Union Hills, then located just outside the city limits, in Henrico County.¹ This company, under Captain Joseph J. English, received its lettered designation in the First Regiment within a week or so following its organization.² Although Com-

pany G existed at the time, it was not among the Richmond companies sent to Harpers Ferry and Charlestown. The company paraded, numbering 43 men, on 19 April 1860, at the dedication of the Clay statue.³ By January 1861, we find William Gordon as captain of the company. He remained as commander of the company until after the company was mobilized with the regiment in April 1861. Gordon's company retained its lettered designation after the First Regiment was mustered into service.⁴

Gray uniforms, adopted in July 1859 at the organizational meeting, were procured by April 1860.⁵ The company had overcoats and fatigue caps by January 1861.⁶ Company G received muskets in November 1859.⁷

¹ Richmond *Daily Dispatch*, 13 July 1860. Springfield Hall at M and 26th Sts., is probably the only remaining building that served as a meeting place for the ante-bellum companies in the Richmond area.

² Richmond *Daily Dispatch*, 20 July 1859; 8 August 1859.

³ Richmond *Weekly Dispatch*, 20 April 1860.

⁴ Richmond *Daily Dispatch*, 4 January 1861; Loehr, *War History of the Old First Virginia*, p. 6.

⁵ Richmond *Daily Dispatch*, 13 July 1859; *Weekly Dispatch*, 20 April 1860.

⁶ Richmond *Daily Dispatch*, 4 January 1861.

⁷ *Ibid.*, 28 November 1859.

Co. H

RICHMOND HOWITZERS

Organized by George W. Randolph on 9 November 1859, the Howitzers that same month, and before uniforms had been procured, were armed and sent to Harpers Ferry.¹ The Howitzers, under Captain Randolph, became Co. H, First Regiment, and retained that designation until April 1861, when they were detached from the regiment.² Shortly before 26 April 1861, the company, numbering 200 men, were mustered into State service, and went into camp at the Baptist College, where, by 11 May, they were expanded into a battalion consisting of the First, Second, and Third Companies of Richmond Howitzers.³ The companies were separated and served with other commands throughout the war. The Howitzers were reorganized after the war, and are now [1958] the 442nd Field Artillery Bn., 176th Regimental Combat Team, Virginia National Guard.



Private John Werth, Richmond Howitzers, 1861. Courtesy of the Confederate Museum, Richmond, Va.

When the Howitzers left for Harper's Ferry in November 1859, the only resemblance to a uniform dress appears to have been the red shirts worn by a majority of the members.⁴ The constitution of the Howitzers adopted in 1860, provided that the company's uniform would be that as selected by the Regimental Board authorized to prescribe the regiment's uniform.⁵ A description of the uniform as prescribed by the Board has not been found. In October 1860, the Howitzers drilled in "frock coats [gray] (without wings), fatigue caps, and winter pants."⁶ Members of the company were ordered to appear for drill on 30 November 1860, in fatigue dress, overcoats, with sabres and white gloves.⁷ A gray jacket with shoulder straps, probably a part of the company's fatigue dress before April 1861, appears to have been adopted by the Howitzers when they were expanded into a battalion (see illustration).

Before the Howitzers received their guns, they drilled with those of the Fayette Artillery.⁸ In November 1860, the company received six Dahlgren 12-pdr. naval howitzers, one of which was rifled. Carriages for these pieces were made in

Richmond, and were completed by 8 January 1861, when the Howitzers paraded with horses for the first time.⁹

¹ Henry Hudnall, "Organization of First Company and John Brown Raid," (Dec. 13, 1878), *Contributions To A History of the Richmond Howitzers Battalion Pamphlet No. 1*, Richmond, 1883, p. 5.

² *Richmond Daily Dispatch*, 5 January 1861; 5 April 1861.

³ *Ibid.*, 26, 30 April 1861; Thomas J. Macon, *Reminiscences of the First Company of Richmond Howitzers*, Richmond, n.d., p. 13. The Baptist College was properly the Richmond College, known before 1840 as the Virginia Baptist Seminary, and the forerunner of the present University of Richmond.

⁴ Hudnall, *op. cit.*, p. 7.

⁵ *Constitution of the Howitzer Company of the First Regiment of Virginia Volunteers* (Richmond: Printed by Chas. H. Wynne, 1860).

⁶ *Richmond Daily Dispatch*, 12 October 1860.

⁷ *Ibid.*, 29 November 1860.

⁸ Macon, *op. cit.*, p. 10.

⁹ *Richmond Daily Dispatch*, 7 November 1860; 9 January, 1861.

RICHMOND GRAYS, SECOND COMPANY

The second company, Richmond Grays was organized in late April 1861, under Captain William Ira Smith. It took only twenty-four hours to raise this company of 70 men.¹ Francis J. Boggs appears as captain of the company by 4 May 1861, by which time the Grays had replaced the Howitzers as Co. H in the regiment.²

The uniform of the company was undoubtedly gray. In view of the short time that elapsed between the organization of the Grays and the departure of the regiment for Manassas, it is probable that the gray jacket was manufactured for the company rather than the long-skirted frock coat worn by the other companies. On 16 May, Captain Boggs announced in the *Dispatch*, that, ". . . all persons willing to assist in equipping the soldiers, and not otherwise engaged will greatly favor members of Company H, by sewing on a cheap uniform for the company. The garments cut will be ready for delivery this morning at 9 o'clock, at Mr. Wm. H. Richardson's store opposite the Exchange Hotel. . . ."³

¹ Loehr, *War History of the Old First Virginia*, p. 6; *Richmond Daily Dispatch*, 26 April 1861.

² *Richmond Daily Dispatch*, 4 May 1861.

³ *Ibid.*, 16 May 1861.

Co. I

NATIONAL GUARD

Organized in late 1854, or early 1855, this company existed until about December 1858.¹ The National Guard, under Captain J. H. Johnston, numbered 31 men, when it turned out for the reinterment of Monroe's remains in July 1858.²

¹ Roster of Officers and General Orders, 1851-1859, First Regiment of Virginia Volunteers; *Richmond Daily Dispatch*, 9, 20 December 1858.

² *Richmond Daily Dispatch*, 9 July 1858.

COMPANY I

Formed on 19 November 1859 under Captain Samuel T. Bayley, this company appears to have been a bit slow in getting fully organized. Bayley's company had received its lettered identity with the First Regiment by 12 January 1860, but it did not march with the regiment at the dedication of the Clay statue on 19 April 1860.¹ By November 1860, the company, then under Captain R. F. Morris, seems to have been well organized, and equipped.² Company I enrolled for service on 21 April 1861, and at about that time, had elected a new commander, Captain W. C. Taylor.³

Company I is known to have been uniformed by January 1861, but the details of their dress are uncertain.⁴ It was very probably gray to conform with the other companies in the regiment.

¹ E. H. Chamberlayne, Jr., *War History and Roll of the Richmond Fayette Artillery, 38th Virginia Battalion Artillery, Confederate States Army, 1861-1865*, inserted sheet giving dates of organization, musters, and commanders for the companies of the First Regiment; *Richmond Daily Dispatch*, 12 January 1860; *Richmond Weekly Dispatch*, 20 April 1860.

² *Richmond Daily Dispatch*, 15 November 1860.

³ Chamberlayne, *op. cit.*

⁴ *Richmond Daily Dispatch*, 7 January 1861.

Co. K

VIRGINIA RIFLES

Comprised largely of Germans, this company existed in 1854, and is believed to have been the result of a reorganization of the Richmond German Rifles, organized 1 March 1850, and one of the original companies of the First Regiment. About 1855, the Virginia Rifles were designated

as Co. K in the regiment.¹ The *Daily Dispatch* announced in July 1859, that the Rifles would celebrate the Fourth by dining at the Kraus Garden near 4th Street, where they would hear the Declaration of Independence read in German, "drink lager to patriotic sentiments, and wind up the evening with a national ball."² On 19 November 1859, the company, numbering 35 men under Captain Florence Miller, left with other Richmond troops for Charlestown.³ The Virginia Rifles enrolled for service with the regiment on 21 April 1861. At this time, Miller's company was known also as the Virginia Richmond Rifles. Co. K, was disbanded when the First Regiment reorganized in 1862.⁴

The uniform of the Virginia Rifles was described in 1858 as being blue and green.⁵ On 23 February 1860, at a monthly meeting of the company at Schad's Hall, it was voted to exchange their blue uniform for a gray dress which would be "gotten up on a cheap but good scale."⁶ On 12 April 1860, the Rifles made their first appearance in the new gray uniforms, with black cross belts and shoulder straps.⁷

¹ Roster of Officers and General Orders Book, 1851-1859, First Regiment of Virginia Volunteers.

² *Richmond Daily Dispatch*, 4 July 1859.

³ *Ibid.*, 21 November 1859.

⁴ E. H. Chamberlayne, Jr., *Record of the Richmond City and Henrico County, Virginia Troops, Confederate States Army* (Series 10), Richmond: Wm Ellis Jone, Steam Book and Job Printer, 1879.

⁵ Wise, *End of An Era*, p. 111.

⁶ *Richmond Daily Dispatch*, 25 February 1860.

⁷ *Ibid.*, 13 April 1860.

Co. . .

ROCKY RIDGE RIFLES

Although attached to the First Regiment in 1858, nothing has been found to indicate that this company, under Captain F. B. Clopton, ever received a lettered designation in the regiment.¹ The Rifles were composed of men from Manchester, where they maintained their headquarters.² Clopton's company paraded with the First Regiment on 8 January and 4 July 1859.³ The company was disbanded about October 1859, when the number of men on their rolls fell below the minimum number required by the militia laws.⁴ The Rocky

Ridge Rifles were revived and existed for a short time following the John Brown crisis. In December 1859, the company, still under Clopton, was attached to the 23rd Regiment, Chesterfield County.⁵

The dress of the Rifles was probably blue. Members of the company were directed to assemble for parade in January 1859, in full winter uniforms, rifles, and waist belts.⁶ The company paraded on 4 July 1859, with gray caps, and with crossbelts, and at the time anticipated the procurement of gray uniforms by the following October.⁷ The *Daily Dispatch* commented that the "Rocky Ridge Rifles, we are happy to say, have abolished the Hungarian hat and plume, and have adopted a neat [gray] cap."⁸

⁵ Roster of Officers and General Orders, 1851-1859, First Regiment Virginia Volunteers; Richmond *Daily Dispatch*, 20 October 1858.

⁶ Richmond *Daily Dispatch*, 4 July 1859. Manchester, across the James River from Richmond, was then in Chesterfield County, but has since been incorporated into the city limits of Richmond.

⁷ Richmond *Daily Dispatch*, 4 January, 6 July 1859.

⁸ Petersburg, Virginia, *Daily Express*, 26 November 1860.

⁹ Richmond *Daily Dispatch*, 20 December 1859.

¹⁰ *Ibid.*, 4 January 1859.

¹¹ *Ibid.*, 30 June 1859.

¹² *Ibid.*, 6 July 1859.

Co. . .

COMPANY OF GRENADIERS

This was a short-lived company formed in early November 1859, with the intention of becoming attached to the First Regiment.¹ No one who measured less than five feet eleven inches in height could expect to be accepted into the company.² In later November 1859, the company was reported organized with S. D. McDearman as captain.³ Nothing has been found to indicate that the company existed beyond the month in which they were organized.

At a meeting of the Grenadiers at First Market Hall on 21 November 1859, a gray uniform was adopted.

¹ Richmond *Daily Dispatch*, 14 November 1859.

² *Ibid.*, 25 November 1859.

³ *Ibid.*, 28 November 1859.

⁴ *Ibid.*, 23 November 1859.

FIRST REGIMENT BAND AND DRUM CORPS

The band of the First Regiment had its origin in a band formed in 1854, from members of the Public Guard. The Public Guard, a company of light infantry, was Virginia's "standing army." It was quartered at the State Armory and was responsible for the safe guarding of state property. It furnished guards for the State Penitentiary. Members of the Guard that were in the band, were bandmen in addition to performing the regular duties. Under the leadership of James B. Smith, the thirteen-piece "Armory Band," often called "Smith's Armory Band," attained a high state of proficiency and popularity. It provided music for the parades of the Richmond military, individual company parades and social functions, and other special observances in the city. Rumors of the band's disorganization spread over Richmond in November 1859. A call upon Governor Wise, by Band Leader Smith, and Capt. R. Milton Cary of the First Regiment, resulted in good news for Richmonders.¹ The Governor agreed to permit the members of the Public Guard that were in the band to secure substitutes to fill their places in the Guard, and after this, the bandsman would be discharged from the service of the State.

The *Dispatch* reported that it was, "gratified to announce that we shall still have a fine band in Richmond willing to furnish music for parades, celebrations . . .," and also noted that the band contemplated attaching themselves to the First Regiment.² Some of the bandmen were successful in finding substitutes soon after the Governor's decision. Apparently the inability of all members to find substitutes prevented the band from immediately withdrawing from the Public Guard. An increase in the number of guards required at the State Penitentiary compelled the band, in December 1859, to break up.³ This was only temporary for we find the Armory Band in January 1860, performing at the Mechanics' Institute at the banquet given to the delegates to the Military Convention.⁴ The band attached itself to the First Regiment in early April 1860, and on 19 April, marched with the regiment in the parade at the dedication of the Henry Clay statue.⁵ On 3 May 1860, Smith's Band was regularly enlisted in the



Drum Major, 1st Regiment Virginia Volunteers, 1861. From
PHOTOGRAPHIC HISTORY OF THE CIVIL WAR, VIII, 109.

regiment, and from then onwards was known as the First Regiment Band.⁶ The same order which enlisted the band in the regiment, also provided for the formation of a drum corps, and named Sergeant C. R. M. Pohle of the Virginia Rifles as regimental drum major. Pohle, a former bandsman in the U. S. Navy, had the additional duty of assisting Smith in instructing the band.⁷ The drum corps was to be comprised of from ten to fourteen boys. In April 1861, a notice inserted in the *Daily Dispatch* advised that twelve boys over the age of sixteen were wanted for the Drum Corps of the First Regiment.⁸ The First Regiment on 25 May 1861, boarded the "cars" for Manassas, accompanied by the music of their band. The band acquired a splendid reputation among the troops encamped about Centreville and Manassas during the summer of 1861. In August 1861, the band numbered thirteen pieces, and the drum

corps fourteen. Charles Loehr of the First Regiment wrote after the war, that, "One of the features of our camp life was our regimental dress parade, the regiment making a splendid appearance . . . and then our fine band and drum corps added to the display."⁹ When the First Regiment was reorganized in April 1862, the Band and Drum Corps were disbanded.

In February 1859 members of Smith's Armory Band were wearing similar, if not identical, uniforms as worn by the other members of the Public Guard. On 22 February 1859, the Public Guard, preceded by the band, paraded in new uniforms consisting of a blue coat with yellow shoulder straps; sky-blue trousers; blue cap with yellow plume; and white shoulder and cross belts.¹⁰ The Public Guard in December 1859, adopted red shirts as part of their fatigue dress.¹¹ After May 1860, the band presumably went into a gray dress similar to that worn by the regiment. Probably our best sources for the dress of the band and drum corps is the photograph of the regiment's Drum Major (as illustrated). with the exception of the headgear, the band and drum corps' dress must have been almost identical, consisting of a gray frock coat, with the trimmings, cuffs, and plastron, all probably blue. The Drum Major's baldric, scarlet with gold braid, has been fully described in *MC&H*, V, 52.

⁶ Petersburg, Virginia, *Daily Express*, 10 November 1859.

⁷ Richmond *Daily Dispatch*, 15 November 1859.

⁸ *Ibid.*, 15 November 1859; 8 December 1859.

⁹ Petersburg, *Daily Express*, 12 January 1860.

¹⁰ Richmond *Daily Dispatch*, 13 April 1860; Richmond *Weekly Dispatch*, 20 April 1860.

¹¹ Richmond *Daily Dispatch*, 3 May 1860.

¹ Charles Randolph Maximilian Pohle was born near Leipzig on 17 April 1821, and emigrated to the United States in 1844. Following a period as an actor in a German theatre, Palm's Opera House in New York, Pohle served for three years as a bandsman in the United States Navy. He was later connected with the Medical College in Richmond, and in 1856, was employed as a painter at the Tredegar Locomotive Works in Richmond. He died in the Confederate Soldiers Home in Richmond on 21 April 1899, *MC&H*, V, pp. 52-3; Ella Lonn, *Foreigners in the Confederacy*, Chapel Hill, N. C., 1940, p. 216-7.

² Richmond *Daily Dispatch*, 3 May 1860; 23 April 1861.

³ Loehr, *War History of the Old First Virginia*, p. 9.

⁴ Richmond *Daily Dispatch*, 23 February 1859.

⁵ *Ibid.*, 31 December 1859.



THE O'BANNON SWORD

by Lieutenant Colonel John H. Magruder, III and Colonel Brooke Nihart

On 27 April 1805, First Lieutenant Presly N. O'Bannon, USMC, at the head of six Marines and a heterogeneous force of Greeks and Arabs, fought his way into the Tripolitan Fortress of Derne and raised the Stars and Stripes over the town. His intrepid action brought about the downfall of the usurper Yosuf Karamali and restored Hamet as rightful pasha of Tripoli. But more important to students of American history is the fact that O'Bannon's assault represented the first occasion on which the United States flag was raised in victory over the Old World.

The Marine officer's native state of Virginia lost little time in taking steps to present him with a special sword commemorating his singular feat. John Clark, Superintendent of the Virginia Manufactory at Richmond, was directed to design a suitable weapon, and by 29 March 1806, he had submitted a proposal to Governor William H. Cabell.

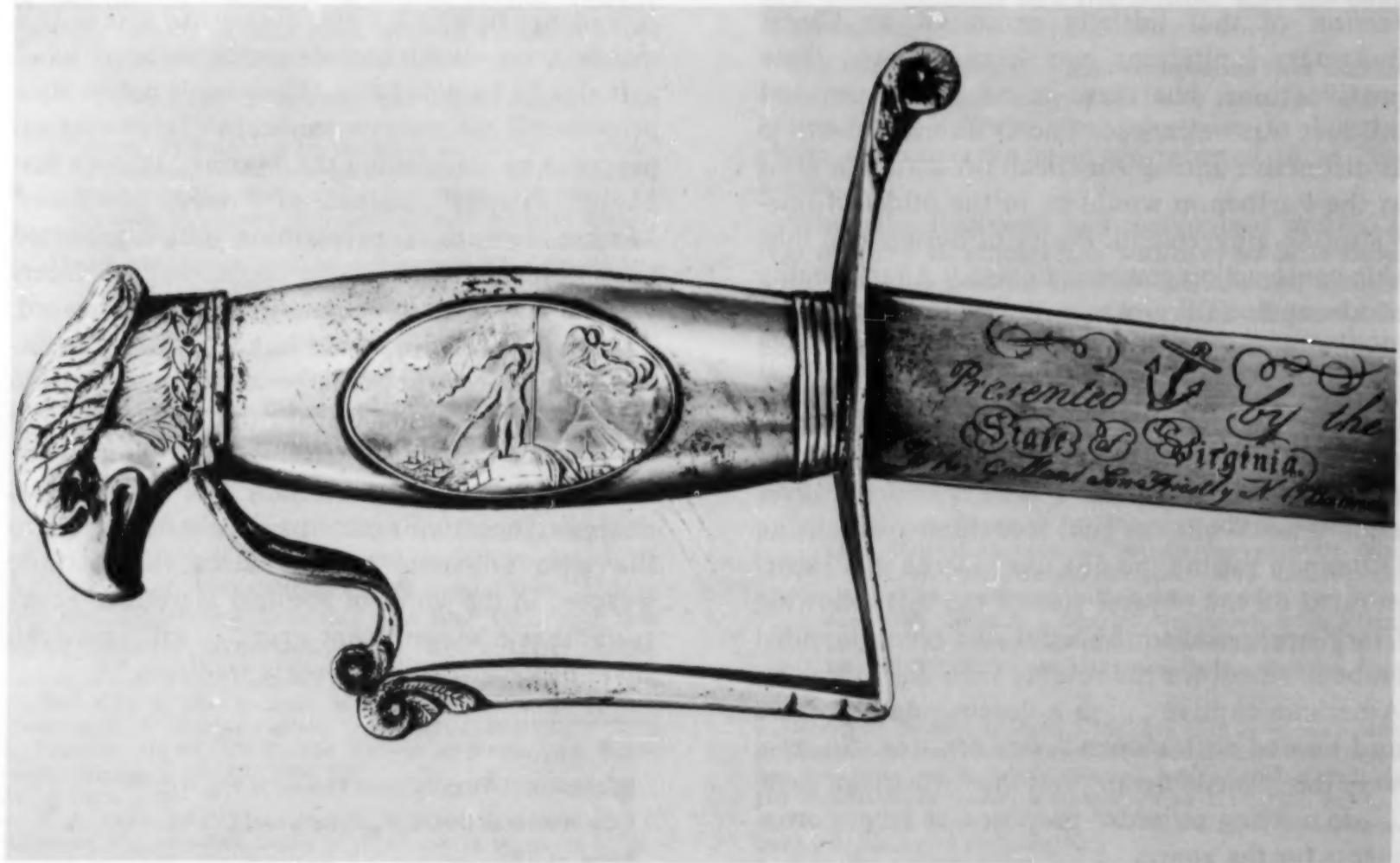
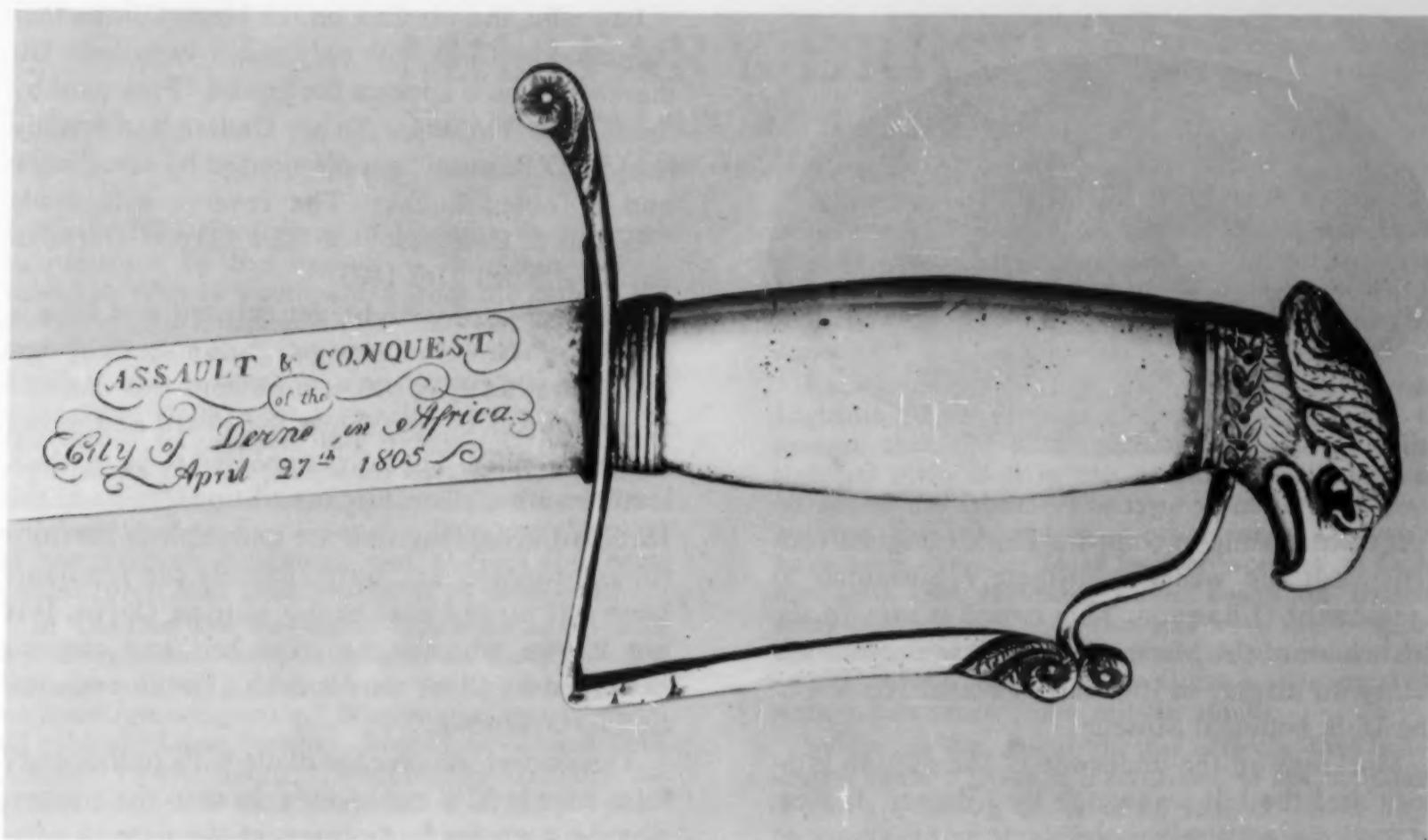
In compliance with your request, I submit the following as my idea of the kind of sword which should be presented by the State of Virginia to our distinguished fellow-citizen, Lieutenant O'Bannon. This idea is formed merely from a recollection of the circumstances relative to the attack on Derne, as they have been detailed in the newspaper I have cursorily read.

As that officer was a Lieutenant at the assault of Derne, the sword I conceive should be a Hanger (of the most approved construction) that being the kind of sword usually worn by officers of that rank. On one side of the blade shall be engraved an anchor (signifying that the officer belonged

the Navy), and under it the words: "This sword of honor is presented by the State of Virginia to her gallant son, Lieutenant Priestley [sic] N. O'Bannon, of the Navy of the United States." On the other side of the blade the words: "Assault and Conquest of the City of Derne, in Tripoli, April 27th 1805." The hilt to be made of silver and the following devices inlaid thereon with gold: The extreme end of the hilt to represent the head of a Turk (with a turban mustashios, beard, &c.) signifying the conquest of the Turks, who were opposed to the Americans, &c., in the assault alluded to, an emblem of whose head is worn as a trophy. On one side of the hilt shall be represented the Goddess of Liberty hovering over the Fortress of Derne, bearing on one hand a laurel wreath, and with the other pointing to the hand of the intrepid O'Bannon while in the act of rearing the American standard on its castle. The colours of Tripoli are thrown beneath. On the other side of the hilt, opposite to Liberty, shall be represented an American captive at the entrance of a dungeon, in a desconsolate posture and loaded with chains, (significant of the object of the enterprise in which this officer distinguished himself). On the guard of the hilt, near the centre thereof (as in the Virginia coat of arms adopted in the Revolution), shall be represented a female figure (emblem of the genius of Virginia) trampling on the neck of a fallen tyrant, her right hand grasping a thunderbolt, her left a scroll on which is inscribed the words: "Sic Semper Tyrannis" (Such be the fate of tyrants).

On the guard of the hilt near the blade shall be represented the American Eagle (emblem of the United States) in a flying attitude, with one of his talons in the act of unbarring the door of a dungeon, and with the other tearing off the fetters of the American prisoners confined in Tripoli.

The sword to be furnished with a plain silver scabbard. The belt to be of buff leather, stitched with silver thread, and on the part thereof which crosses the breast, a golden crescent shall represent a distant view of the city of Derne and its battlements with the brig Argus, schooner Nautilus, the sloop Hornet in the act of storming the town and fortifications.¹





It is interesting to compare Clark's original concept with the weapon ultimately presented to Lieutenant O'Bannon. This sword is now in the possession of the Marine Corps Museum and currently on display in the Hall of Naval History of the U. S. National Museum.

Markings on the underside of the quillon indicate that the hilt was made by Johnson & Reat of Baltimore.² A fine example of early American craftsmanship, the sword is patterned on a style popular at the time. It is a somewhat simplified version of that initially proposed by Clark. Budgetary limitations may have dictated these modifications, but there is no doubt the end product was enhanced. The O'Bannon sword is as distinctive among American presentation arms as the Parthenon would be in the midst of late-Victorian gingerbread. Purity of design and durable construction combine to give it a rare quality of strength and grace lacking in the ornately decorated weapons more typical of presentation pieces.

As can be seen, the silver hilt was considerably modified. The gold Turk's head, so vividly described by Clark, became a more traditional silver eagle head. While the gold medallion symbolizing O'Bannon raising the flag over Derne was incorporated on the obverse side of the hilt following Clark's proposal to the letter, the recommended embellishment for the reverse side, depicting "an American captive . . . in a desconsolate posture and loaded with chains," was omitted. So, too, were the "female figure" and the "American eagle . . . in a flying attitude" proposed as langet ornaments for the guard.

Basically, the wording on the blade follows that suggested by Clark with only minor variations. On the obverse side appears the legend "Presented by the State of Virginia, / To her Gallant Son Priestly [sic] N. O'Bannon" supplemented by scrollwork and a fouled anchor. The reverse side reads "Assault & Conquest / of the / City of Derne in Africa. / April 27th 1805."

The scabbard is no longer existent and little is known of its actual design. A family snapshot (taken in the 1920's before the sword was donated to the Marine Corps) shows the sword and pieces of the scabbard. The latter appeared to be of black leather with a silver throat and tip. Details of the scabbard ornamentation are undecipherable from the photograph and unfortunately the remnants were not turned over to the Marine Corps. It is not known whether the cross belt and crescent described by Clark were included in the presentation to O'Bannon.

The curved, single edge blade with rudimentary false edge is 32½ inches—longer than the conventional length for foot officers at the time. An unusually long (4¾ in.) ricasso provides space for the commemorative legends. The broad fuller is 22¾ inches in length while the narrow one is 18½ inches. Over-all dimensions are 38 inches.

It should be noted that O'Bannon's native state perpetuated the error contained in Clark's original proposal by misspelling the Marine Officer's first name "Priestly" instead of Presly. Moreover, Marine regulations, prescribing yellow mounted sabers with gilt scabbards for commissioned officers were disregarded in the designing of this sword. These discrepancies would indicate that Superintendent Clark never bothered to delve deeper into details beyond those gleaned from "the newspaper [he had] cursorily read." In this regard he must be accounted a poor researcher. But in the final analysis, these failings can scarcely detract from the unique beauty which marks this historic weapon. In the words of Member Harold L. Peterson, "it is a magnificent arm . . . an American silver hilted sword in the early tradition."³

¹ Calendar of Virginia State Papers, v. 9, p. 475.

² *The American Sword*, H. L. Peterson, p. 193.

³ *Ibid.*, p. 192.

MILITARY DRESS¹

THE VIRGINIA REGIMENT, 1754-1762

(Plate No. 153)

Early in 1754 the Colony of Virginia, in response to pressures by the French in the Ohio Valley, raised its first two companies from the militia for service on the frontier. One, commanded by Captain William Trent, was sent in February 1754 to build a fort at what is now Pittsburgh. At the same time steps were taken by Lt. Gov. Robert Dinwiddie to increase the remaining force to a regiment of six companies, all volunteers, of which George Washington was appointed lieutenant colonel and Joshua Fry, colonel. This was the start of the Virginia Regiment, and at least five companies for it had been recruited by mid-year.²

In October the Regiment was broken up into ten independent companies with no field officers, but the following year saw it incorporated again with sixteen companies. Washington was appointed colonel; Adam Stephen, lieutenant colonel; and Andrew Lewis, major. Washington formally assumed command on 17 September 1755.³

Details of the uniform of the Virginia Regiment are numerous but conflicting. At the start the men were expected to wear their civilian clothing in the militia fashion. But Washington quickly saw the fallacy of this plan and, on 9 March 1754, wrote Dinwiddie from Alexandria:

We daily experience the great necessity for cloathing the men, as we find the generality of those, who are to be enlisted, are of those loose, idle persons that are quite destitute of House and Home and, I may truly say, many of them of Cloaths . . . there is many of them without Shoes, others want Stockings, some are without Shirts, and not a few that have scarce a Coat or Waistcoat to their backs . . . I really believe every man of them, for their own credits sake, is willing to be Cloathed at their own expense.³

The Governor raised no objection to uniforms provided care "be taken of buying the cloth at the cheapest rate" and he authorized Washington to deduct enough from the men's pay "to purchase a Coat and Breeches of red Cloth."⁴

The form taken by this first uniform is suggested by a description of several deserters dated 12 April 1754 at Alexandria. Two men wore "Thunder and Lightning Jackets; one had red, and the other Leather Breeches. They took their Arms

with them, having Virginia, 1750, engraved on the Barrels." One deserter had on "a red Coat turn'd up with blue," but three others wore simply "red Coats." All these last had on leather breeches.⁵

Exactly what was meant by a "Thunder and Lightning Jacket" is not clear, but it is safe to assume that the uniform coat provided was the simplest style then in use, without lapels, buttoned across the front — the type worn by the Regiment of Invalids and some other corps. It would have been easy for local leather workers to fashion belts and cartridge boxes based on British army patterns; linen haversacks were made up by the companies themselves; each man provided his own blanket; and, as we see above, the muskets were taken from State militia stocks.

So far as can be told, the officers also wore scarlet coats. There is a reference to Major Adam Stephen donning a "flaming suit of laced regiments" during the affair at Fort Necessity.⁶ The best evidence, of course, is that scarlet was the accepted color for Foot officers in both the Regular Establishment and the Militia, and the color Washington would have already owned.

The independent Virginia companies that marched with Braddock may well have worn a variety of uniforms. There are references to hunting shirts and once the men are referred to as "the blues."⁷

When the Regiment was reorganized in 1755 it was decided to change the uniform to blue faced with red; the reasons behind this are not known. Possibly, scarlet cloth was too difficult to obtain or too expensive; possibly, the Virginia authorities wanted to distinguish their regiment from the companies established by the Crown. At all events, on 17 September 1755 (the day Washington took command) this general order was published at Fort Cumberland:

Every officer of the Virginia Regiment to provide himself as soon as he can conveniently with a suit of Regimentals of good blue Cloath; the Coat to be faced and cuffed with Scarlet, and trimmed with Silver; a Scarlet waistcoat, with Silver Lace; blue Breeches, and a Silver-laced Hat, if to be had, for Camp or Garrison Duty. Besides this,

1. This story is told in detail in Douglas S. Freeman, *George Washington: A Biography*, New York, 1948, I, 328-411.

2. Freeman, *op. cit.*, 412 ff., *The Writings of Washington*, Bicentennial Edition, I, 102, 160, note, 175.

3. *Writings*, I, 32.

4. R. A. Brock, ed., *Official Records of Robert Dinwiddie . . .*, Richmond, Va., 1883-1884, letters of 15, 21 and 28 March, in I, 106, 116, 120.

5. *Maryland Gazette*, 18 April 1754. See also Dinwiddie's letter to Governor of Maryland in April in which he says the Virginia Regiment wore "red coats and breeches," quoted in F. R. Bellamy, *The Private Life of George Washington*, New York, 1951, p. 74.

6. MS "Life of Adam Stephen," in the Benjamin Rush Papers, Library Company of Philadelphia.

7. Bellamy, *op. cit.*, pp. 105, 131-132.

each Officer is to provide himself with a common soldiers Dress, for Detachments and Duty in the Woods.⁸

This apparently remained the uniform of the officers throughout the period of the war. It is the uniform worn by Washington in the celebrated portrait by Charles Willson Peale, painted in 1772, except that in the portrait the breeches are scarlet.

The uniform of the soldiers was changed at the same time. Deserter descriptions thereafter speak consistently of "Regimentals" and "Regimental Coat" and this could only mean a coat with fac-

8. *Writings*, I, 176-177. The order was repeated on 5 October; *ibid*, I, 185.

9. *The Virginia Gazette*, 27 August 1756; 2 September 1757; 30 November 1759.

10. Department of the Army, *Army Lineage Book*, II, 504.

ings.⁹ It is fairly certain that some of the Virginia companies with Braddock in the summer of 1755 had bob-tailed their coats and it seems likely that they remained bobbed as shown. Apparently there was a fairly regular issue of clothing although Washington several times had to complain to Dinwiddie about its poor quality and the frequent shortages.

The Virginia Regiment was continuously embodied for seven years. In 1758 a 2nd Virginia Regiment was raised under command of Colonel William Byrd, but it was mustered out in December of the same year. Finally in 1762, at Fort Lewis, Virginia, the old Regiment came to an end.¹⁰

*Frederick T. Chapman
Tom Parker*

3RD REGIMENT, NEW YORK STATE MILITIA (HUSSARS), 1850-1860

(Plate No. 154)

In the 1850 letter files of the Adjutant General of New York is a manuscript order describing the uniform of the 3rd Regiment (Hussars), New York State Militia.¹ Actually, it consists of a letter from Colonel L. Brooke Postley, the regimental commander, detailing "the Hussar Uniform as ordered by General Orders July 24, 1848 . . . and as now worn in said Regiment, together with proposed alterations therein." Postley's letter was extensively edited by someone in Headquarters at Albany and issued as General Orders 306, in October 1850.

Since the general orders file for this year no longer exists the order as presumably issued is reproduced below in full. Not all of Colonel Postley's ideas were adopted, and in a number of places the Adjutant General has ruled out distinctions granted one or another of the troops. This was to be a regimental uniform without exceptions.

The Commander in Chief hereby orders and directs that the uniform to be hereafter worn by the 3d Regiment Hussars shall be of the same pattern & kind as that now at the Regimental Headquarters, of the following description, viz,

Jacket—Dark blue cloth with yellow trimmings. Gold for commissioned officers, worsted for non-commissioned officers and privates. Embroidered collar. Sleeves and back, "Hussar front."

Shoulder-Knot—Three twisted cords, with the same number of eyes, the eyes upon a pad of blue cloth. (U.S.A. pattern)

Stable Jacket—Of dark blue cloth, cut after the fashion of the "full dress jacket," trimmed with yellow braid, upon the outer edges, and side seams. Collar "framed."

Trousers—Dark blue cloth with yellow stripes up each outward seam. Plain white drilling during the summer.

Schako—Of fur skin. Scarlet cloth bag, cord, tassels, ornaments and scales yellow.

Plume—Of feathers, drooping from an upright stem. White and blue, blue at the top.

1. AGNY, MS Document File 1814-1900, now in Records Room, Lark and Vine Armory, Albany.

Cartouche Box & Belt—Of black-pattent, or enamelled seal skin, leather, mounting yellow metal.

Sword—Bright steel scabbard, half basket hilt.

Sword Knot—Yellow cord, acorn end.

Sword Belt—Black pattent, or enamelled seal skin leather, trimmings and mountings yellow.

Sash—For commissioned officers, silk, deep orange colour, to be worn tied upon the left hip.

Gloves—White cotton.

Spurs—Yellow metal.

Forage or Stable Cap—For officers, upright form, deep visor ornamented with "cross swords," U.S. Army pattern—for non-commissioned officers, and privates flat cap, without visor—yellow band (provided it shall be necessary to procure one) (As now worn).

Great Coat—Dark blue cloth, double breasted, yellow buttons, standing collar.

Uniform of the Band—Jacket of scarlet cloth, collar, & cuffs of blue velvet. Plume white tipped with red, in all other respects to correspond with the uniform ordered for non-commissioned officers & privates.

Epaulettes—All commissioned officers will wear Epaulettes of the pattern now prescribed for the U.S. Army, boxed or with pads.

The lace in all cases for commissioned officers to be of gold, that for non-commissioned officers & privates, of worsted.

The Field and Commissioned Staff officers will wear the uniform as now ordered for Dragoons in the United States Army Regulations of 1847. The plume to be of feathers, instead of hair.

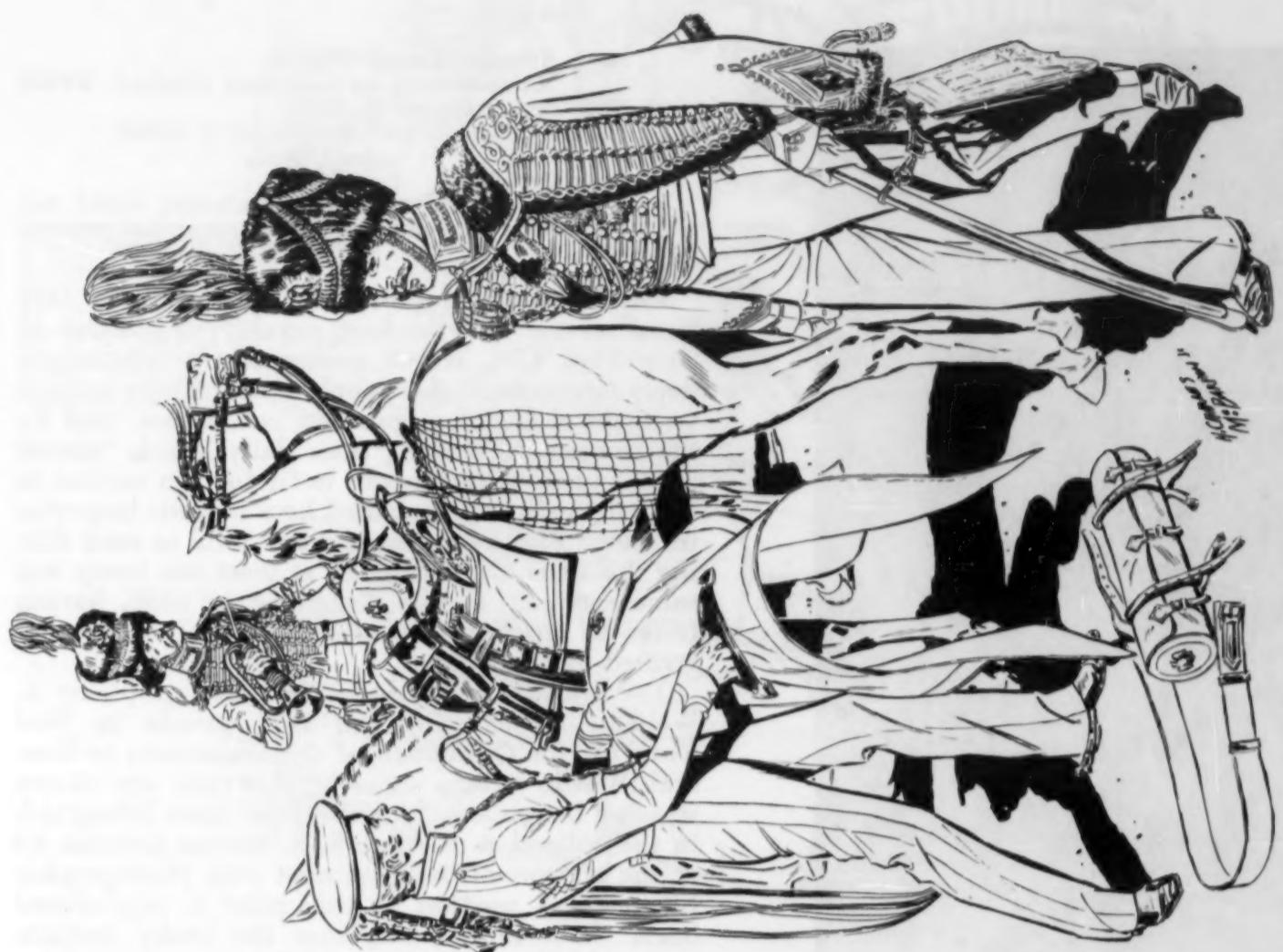
Frock Coat—For officers as now ordered by U.S. Army regulations.

Horse Equipments

Saddle—Hussar.

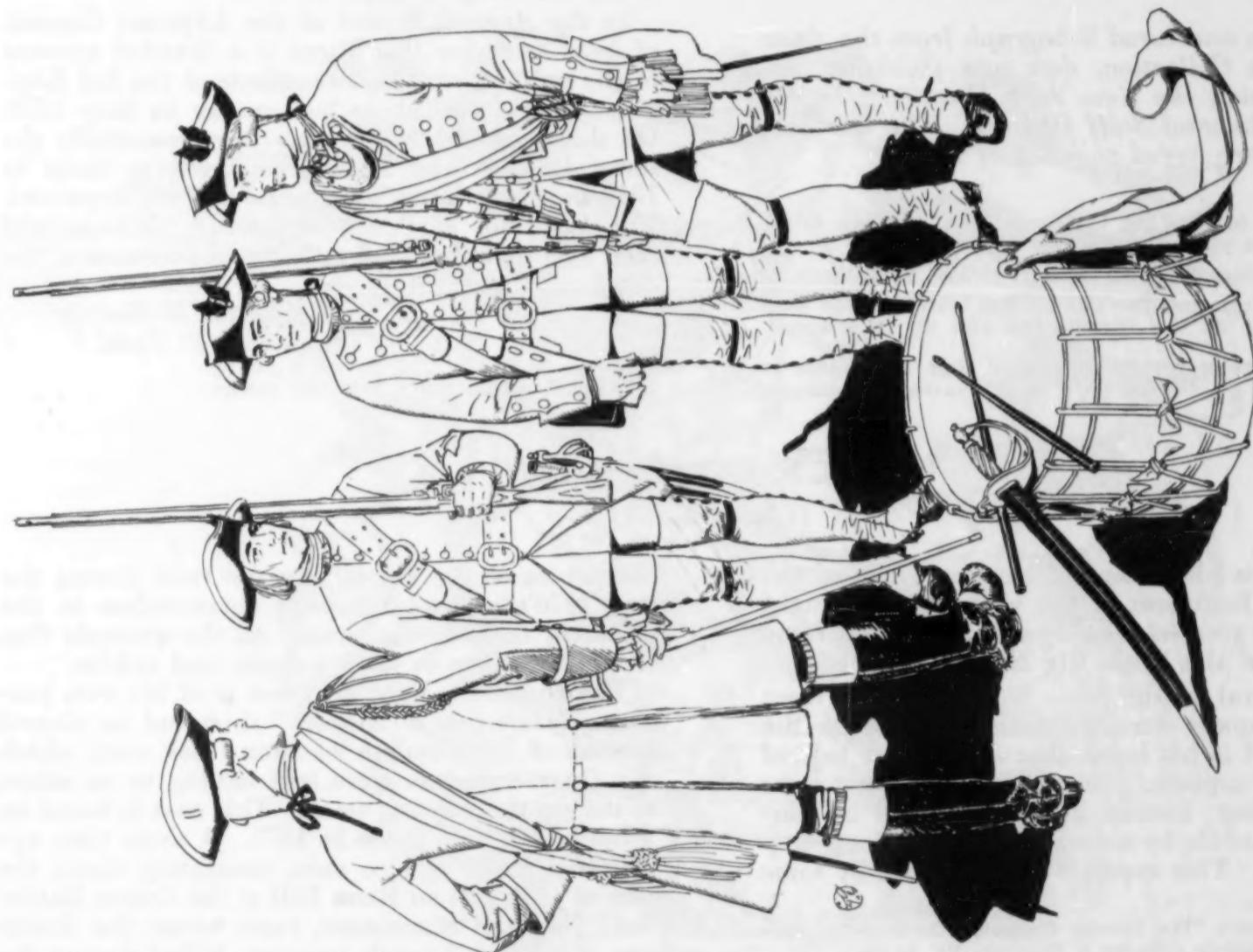
Schabrack—Dark blue cloth trimmed with a single stripe of lace 1½ inches wide, around the outer edge, to be made very full to cover the horse's haunches and forehands—to be worn over the saddle. That of the Col to bear upon each side a gold embroidered Eagle, and of all other officers to be without ornaments.

Bridle—Of black, trimmed with yellow leath-



Musician and Officer in full dress

3rd Regiment, New York State Militia (Hussars), 1850-1860



Hussar in stable jacket

Private and Company Officer, 1755-1762

The Virginia Regiment, 1754-1762

Field Officer and Private, 1754-1755

Private and Company Officer, 1755-1762



Portion of an uncolored lithograph from the Anne S. K. Brown Collection, date and publisher unknown, showing the New York Hussars. On the left are Regimental Staff Officers. The numbers on the hats are keyed to a list of names.

er, bent branch bit, U.S.A. pattern. Bosses, front and roses yellow.

Holsters — Black leather, yellow mountings.

Stirrups — Gilt. The stirrup leather made long to buckle at the stirrup and roll up in a scroll.

I hereby certify on honor that the above is true.

/s/ L. Brooke Postley Colonel
Commanding 3d Regiment (Hussar) NYSM
New York October 25, 1850
By Order of the Commander in Chief.
Adj't Genl,

Dear Genl
Officers now wear the frock-coat called for.
The orders will make no alteration in that respect.
T.

The 3rd Regiment, Hussars, was formed in 1847 from several independent cavalry companies in New York City, whose personnel was almost entirely Germans of the poorer class. Their mounts were the delivery wagon and cab horses used by the troopers in earning their daily bread, "almost totally unmanageable and unfit for the service to be performed," as described by a brigade inspector in 1860. The Regiment was not used as such during the Civil War although at least one troop saw some service. It was disbanded in 1880, having fallen in strength and attendance below the prescribed minimums.²

The Hussars are included in a lithograph by A. Weingartner showing the 1857 parade in New York for the dedication of the monument to General Worth. Here some of the men are shown wearing the pelisse. Another, and later lithograph in the collection of Anne S. K. Brown pictures all of the officers of the Regiment with photographic likeness. A portion of this print is reproduced here. It is note-worthy that the busby insignia is the old Dragoon plate of 1833.

In the *Annual Report* of the Adjutant General of New York for 1880 there is a detailed account of the uniform and accoutrements of the 3rd Regiment as it attended its last muster in May 1879. On this occasion the Hussars wore essentially the same dress as had been prescribed for them in 1850 but their horseflesh seems to have improved. The Inspector of this year noted: "Officers and men well mounted, and military appearance of the command excellent."

H. Charles McBarron
Frederick P. Todd

2. *Annual Reports, AGNY, 1860-1881, passim.*

7TH U. S. CAVALRY, 1876

(Plate No. 155)

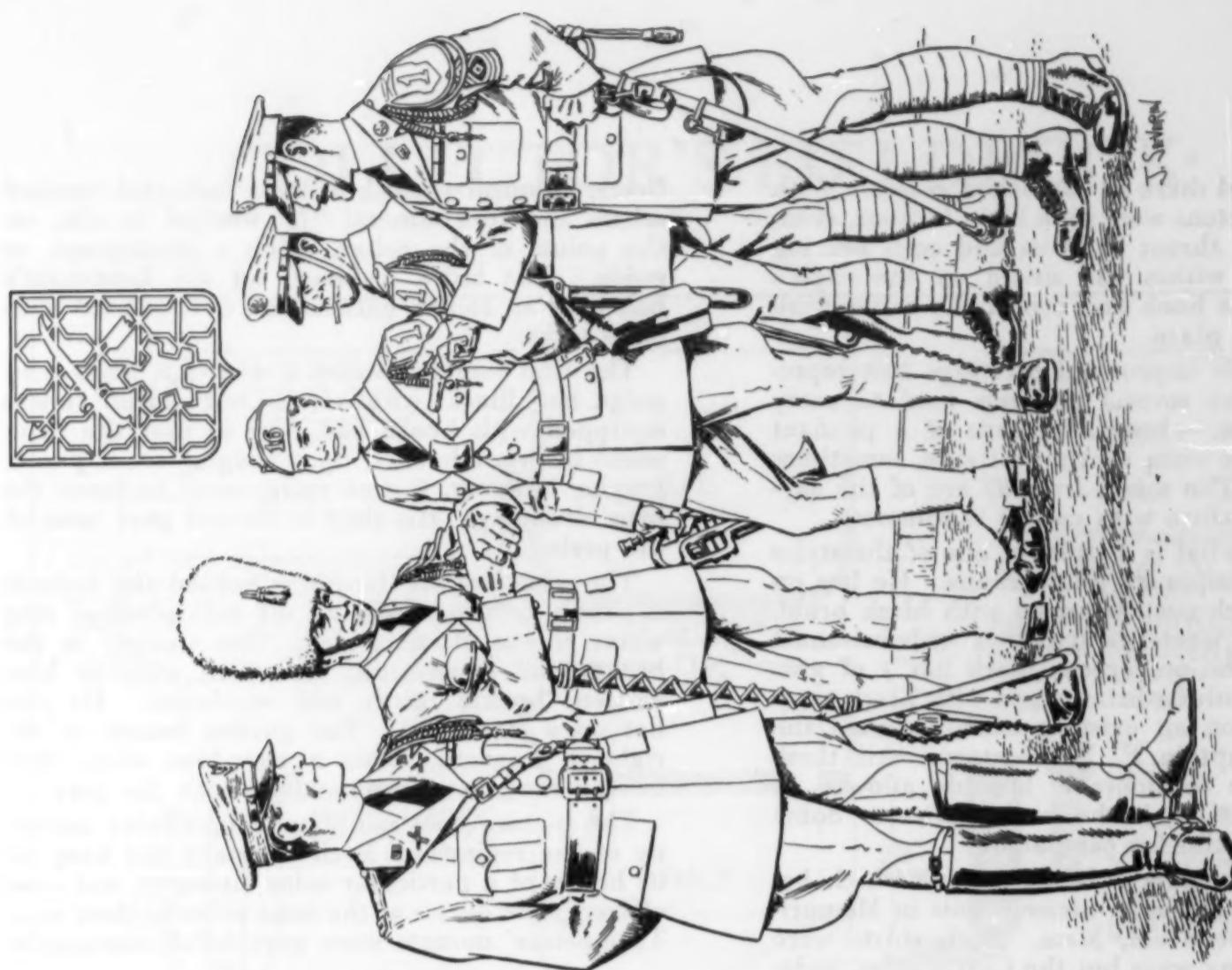
We see in this plate some officers and men of the 7th Cavalry Regiment in the year which brought the outfit its greatest tragedy and its greatest fame — the year of the Little Big Horn battle.¹

The corporal in the plate is a messenger from another company (troop) than the rest of the group, and it is his horse that stands just behind him and the captain. The corporal does not wear a carbine sling; instead he has strapped his carbine to the saddle by means of a leather loop atop the pommel. This method was practiced by some

companies of the Seventh in the field during the mid 1870's. Other company commanders in the regiment forbade the device on the grounds that it was injurious to both weapon and saddle.

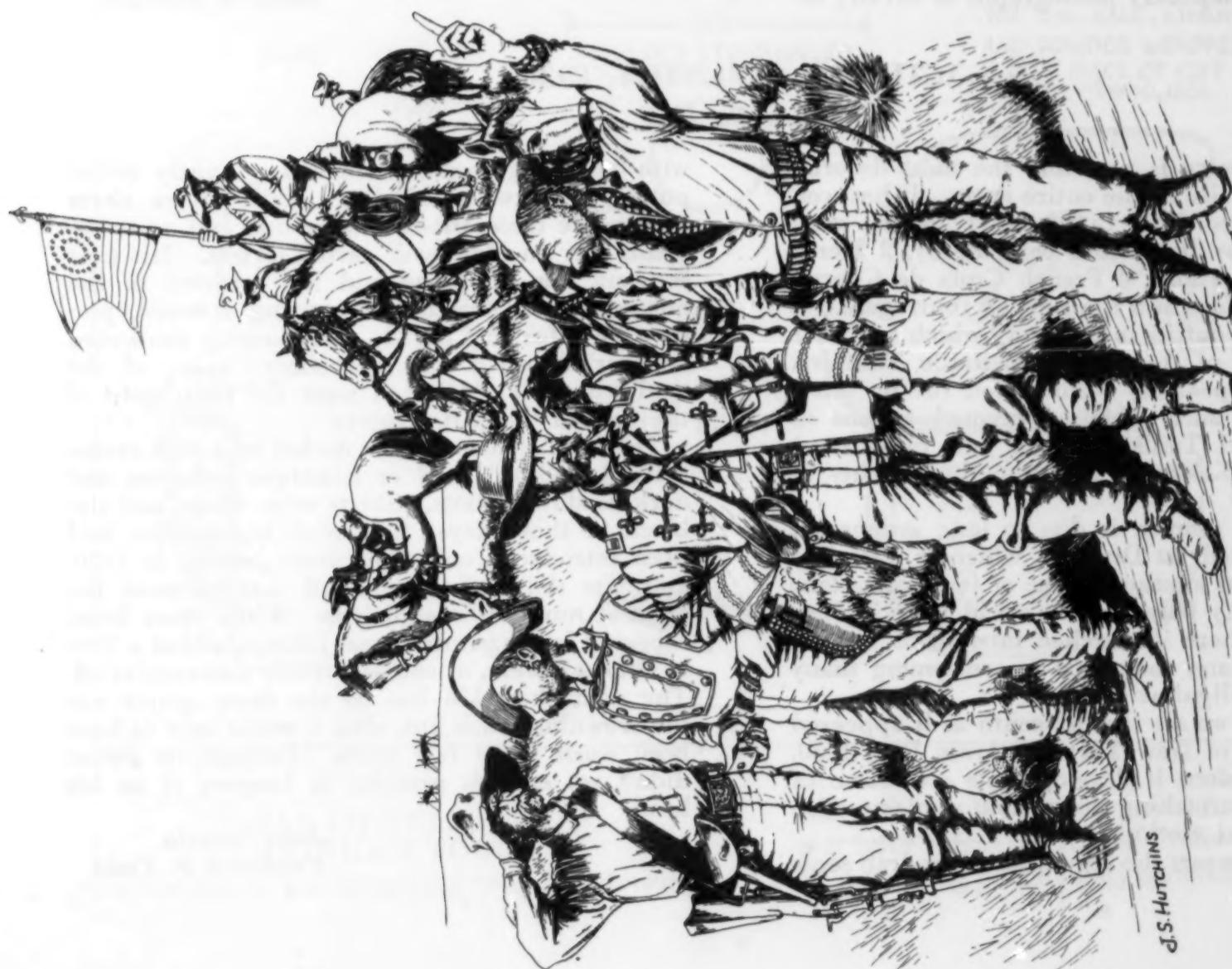
The corporal's light gray hat is of his own purchase. He wears a "hickory" shirt and an altered version of the obsolete 9-button frock coat, which the Quartermasters were still issuing in an effort to use up the existing stock. This coat is based on a first-rate photo made in 1877. A short time ago National Park Service men, excavating along the line of rifle pits on Reno Hill at the Custer Battlefield National Monument, came across the skeletons of several Seventh troopers, killed during the

1. See the author's "The Cavalry Campaign Outfit at the Little Big Horn," in *Military Collector & Historian*, VII, 91-101.



Officer, Drum Major, Bandman, Private and First Sergeant in special parade uniforms

16th U. S. Infantry, 1930



First Sergeant, Lieutenant, Captain and Corporal in field service clothing

7th U. S. Cavalry, 1867

siege and buried there in unmarked graves. With one of the skeletons were nine brass buttons, evenly spaced from throat to waist and each bearing the letter "I" within the shield on the eagle's breast; even the hook and eye at the collar were found, right in place.

The corporal's improvised cartridge belt represents one of the several methods used to carry pistol cartridges,—here by means of a pendant loop, sometimes worn on the left side, sometimes on the right. The men's trousers are of the sky-blue kersey mixture with canvas saddlepiece.

The captain's hat is a straw of one of the styles shown in contemporary photographs. He has on a regulation sack coat, trimmed with black braid. The lieutenant wears a regulation wide-brimmed folding hat ("the outrageous black hat") of genuine felt and with its brim edged with black tape. It is based upon an existing example, once the property of Captain F. W. Benteen. All these items show the considerable latitude allowed in field dress, especially in the case of officers. Some preferred buckskins for campaign.

The navy-blue shirt is based on one which belonged to General Custer himself, now in Memorial Hall, Old Deerfield, Mass. Such shirts were trimmed in many ways but the Custer shirt, judging from contemporary photographs of cavalry of-

ficers, is quite typical. I have indicated crossed sabers and the numeral "7," worked in silk, on the points of the collar, using a photograph as guide. The knife scabbard on the lieutenant's belt is of an Indian pattern and is decorated with brass tacks.

The first sergeant wears a wool felt issue campaign hat, black, with a very wide brim. It was equipped with hooks and eyes so that the brim could be worn hooked up. Judging from photographs, however, it was more usual to leave the brim drooping. His shirt is the old gray issue of the period.

The nose bag on the horse behind the captain is shown hanging from an off side pommel ring where it was often carried. One trooper in the background is adjusting his cinch with its blue woolen "buckle" girth, still regulation. He also has on a straw hat. The guidon bearer to the right, a sergeant, wears a navy-blue shirt, then being issued on occasions along with the gray.

The picture does not show a particular company of the regiment. Each company did keep all its horses of a particular color, however, and most officers rode horses of the same color as their men. Trumpeters' mounts were gray in all companies.

James S. Hutchins

16TH U. S. INFANTRY, 1930

(Plate No. 156)

The 16th Infantry is probably the most decorated unit of any size in the entire army. It has won 28 Distinguished Unit Citations (1 by the regiment and 27 by its various companies), 2 Meritorious Unit Citations, 4 French Croix de Guerre, 2 Belgian citations and the Belgian fourragere. It is one of seven outfits in the army which can wear the fourragere of the French Medaille Militaire. It has been repeatedly commended for its intrepidity and in such widely separated actions as Gettysburg and Tunisia, Luzon and the Meuse-Argonne, and Kasserine Pass and the Beaches of Normandy.

Much of its renown is due to long assignment to the celebrated 1st Division, which it joined in June 1917. But another source of fame is its tour of garrison duty between the world wars in New York City. There it marched in most of the big city's parades and took part in welcoming many of its visiting dignitaries.

In the plate we see the Sixteenth as it appeared on the streets of New York on Army Day, 1930. For such occasions it developed its own form of parade order, stretching the uncompromising olive drab and khaki clothing to the maximum.

The private wears the regulation olive-drab serge

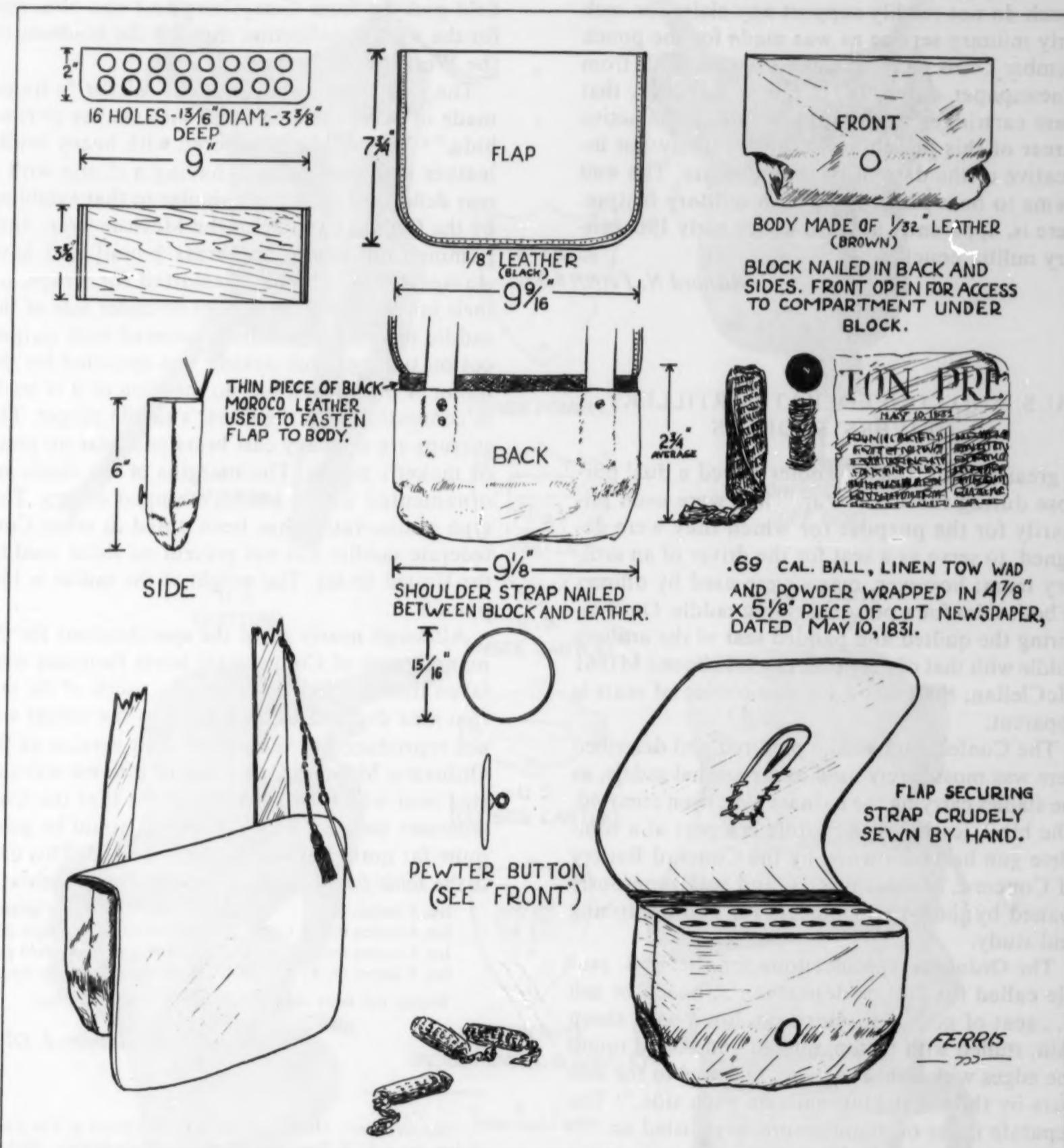
with matching coat and breeches, tightly rolled puttees with white bindings, dark brown shoes with white laces, russet leather belt and accouterments but no McKeever cartridge box. His first sergeant has the same and has reverted to the non-regulation practice of wearing a sword, perhaps only for this parade. Apparently the sword he carried was a cavalry officer's saber of the model of 1872. All men wear the fourragere of the French Croix de Guerre.

The field officer wears a darker coat with cream colored Bedford cord or Elastique breeches and dark cordovan boots. Shirts were white and ties black in those days; the notch lapel collar had been introduced only four years before, in 1926.

It was the regimental band that received the greatest number of additions. White cross belts, caps and leggings, plus brass fittings, added a lively note; all were, of course, strictly non-regulation. The white bearskin hat on the drum major was the crowning touch but, alas, it seems only to have been worn for a few years. Perhaps its owner didn't get enough practice in keeping it on his head.

John Severin
Frederick P. Todd

COLLECTOR'S FIELDBOOK



EARLY 19TH CENTURY CARTRIDGE POUCH

As a footnote to the interesting notes and drawing

submitted by Waverly P. Lewis for the 1957 summer issue (*MC&H*, IX, 52), I offer this drawing of an interesting pouch in my own collection. A com-

parison of these two pouches shows an immediate and strong similarity, while closer study reveals the usual variation of a handcrafted product.

The paper cartridges that are contained in this pouch do not readily support any claim for such early military service as was made for the pouch Member Lewis pictured, since they are made from a newspaper dated 1831. I feel, however, that these cartridges were supplied late in the active career of this pouch and are very likely not indicative of the date of its manufacture. The wad seems to be a particularly non-military feature. Here is, apparently at least, a very early 19th century militia pouch.

Richard N. Ferris

U. S. AND CONFEDERATE ARTILLERY DRIVERS' SADDLES

A great many artillery saddles served a dual purpose during the Civil War. They were used primarily for the purpose for which they were designed, to serve as a seat for the driver of an artillery team; however, many were used by officers of both sides for a personal riding saddle. On comparing the quilted and padded seat of the artillery saddle with that of the open, rawhide bound M1861 McClellan, the reason for this choice of seats is apparent.

The Confederate saddle pictured and described here was most surely used as a personal saddle, as the staples carrying the harness have been removed. The black leather U. S. saddle is a part of a complete gun harness owned by the Concord Battery of Concord, Massachusetts, and was generously loaned by the battery officers for photographing and study.

The Ordnance specifications for the U. S. saddle called for ". . . saddle tree . . . beech or ash . . . seat of goat-skin morocco, lined with sheep skin, stuffed with cotton, quilted and bound round the edges with light morocco, fastened to the side bars by three finishing nails on each side."¹ The separate items of manufacture were listed as: "1-pommel cover, bridle leather; 1-cantle ornament, brass; skirts of thick harness leather." The shields for the pommel and cantle are of sheet brass with raised lettering, only the ones at the cantle being slotted for a strap. Both pommel and cantle are

brass bound. The under side of the saddle is unpadded. The stirrups are of heavy cast brass. The weight of the saddle is 16½ pounds.

The brown leather Confederate saddle is a battlefield pick-up from Gettysburg and was obtained for the writer's collection through the kindness of the West Point Museum.

The Confederate specifications call for "a frame made of beech, and covered with canvas or rawhide."² This saddle is covered with heavy bridle leather and is unquilted, having a cantle with a rear deflection at its peak similar to that exhibited by the Grimsley saddle of the Mexican War. Both pommel and cantle are brass bound and have stamped "CS" shields, unslotted for straps, on their inner faces. The bottom or under side of the saddle has heavy padding, covered with striped cotton ticking. This ticking was specified for the lining of the valises, but no mention of it is made in connection with the driver's saddle proper. The stirrups are of heavy cast brass and bear no proof or maker's marks. The margins of the skirts are ornamented with a simple stamped design. This type of decoration has been noted in other Confederate saddles but not present on those used by the United States. The weight of the saddle is 16½ pounds.

Although nearly all of the specifications for the manufacture of Confederate horse furniture were taken from the Federal manuals, much of the text that was deemed unnecessary to the rebels was not reproduced in their published version of the Ordnance Manual. One thing of interest was carried over which leaves little doubt that the Confederates were confident that they would be going quite far north before hostilities ceased. This item is the *table for strength of ice* reproduced below:³

Ice, 2 inches thick	Will bear infantry
Ice, 4 inches thick	Will bear cavalry or light guns
Ice, 6 inches thick	Will bear heavy field guns
Ice, 8 inches thick	Will bear 24-pound guns or sledges
Weight not more than 1,000 pounds to a square foot.	

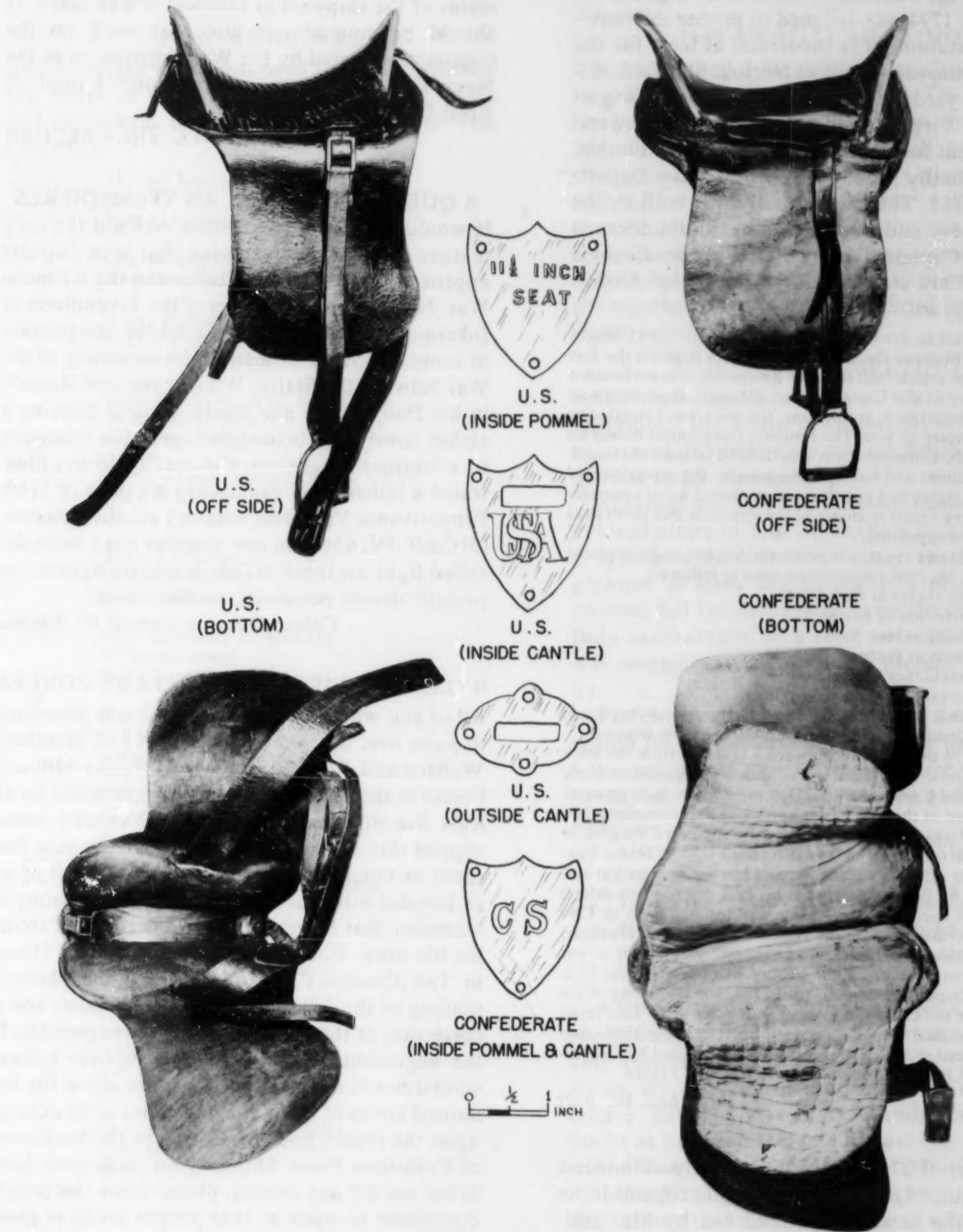
Stanley J. Olsen

¹ *The Ordnance Manual for the Use of Officers of The United States Army*, U. S. Bureau of Ordnance, Philadelphia, 1862, 3rd Ed., 145-146.

² Ordnance Bureau, *Confederate States Field Manual, The Field Manual for the Use of The Officers on Ordnance Duty*, Richmond, 1862, 43-46.

³ *Ibid.* p. 137; U. S. Manual, p. 462.

U.S. AND CONFEDERATE ARTILLERY SADDLES



COMMENTS: CEC ARTICLE (MC&H, X, 31)

In the third paragraph of Captain Tily's article, he states that the building of the first six frigates, authorized in 1794 was assigned to private shipbuilders. This statement is incorrect, at least for the frigate *Chesapeake*, built at Norfolk Shipyard. Actually, the yard was then owned by the Commonwealth of Virginia and was lent to the Federal Government for the purpose of building the ship, and was finally purchased for the Navy Department in 1801. The ship actually was built by the Government and not by private shipbuilders as stated by Captain Tily. The facts are set forth on page 3 of my study, *A Brief History of Norfolk Naval Shipyard*.

"An Act to Provide a Naval Armament" of 27 March 1794 authorized the construction of six frigates, the first American vessels built since the Revolution. The act founded the Navy of the United States, although, there being no Navy Department at this time, the work was entrusted to the Secretary of War. The National Government owned no shipyards, consequently it was decided to lease the necessary facilities and build the ships under the supervision of their captains and government-employed naval constructors. Navy agents in charge of the shipyards and yard clerks were also appointed.

The names eventually given the frigates and the places selected for their construction were as follows:

UNITED STATES at Philadelphia
CONSTITUTION at Boston
PRESIDENT at New York
CONGRESS at Portsmouth, N. H.
CONSTELLATION at Baltimore
CHESAPEAKE at Gosport, Virginia

The vessels were first designed as 44-gun frigates but it was finally decided to build the last three as 36-gun frigates.

In 1794 the Gosport Shipyard was leased from the State of Virginia, Mr. William Pennock was appointed Navy Agent and Captain Richard Dale, who was to have assumed command of the frigate, was appointed Superintendent. Mr. John Morgan had been provisionally appointed constructor or master builder but was succeeded by Mr. Josiah Fox. Timbers of white oak, cedar, and pitch-pine were cut and shaped for the new frigate but her keel, due to many delays, had not been laid when peace was declared early in 1796 when further work on the vessel was suspended. However, the renewed naval interest brought on by the threat of war with France resulted in the creation by Congress of the U. S. Navy Department on 30 April 1798, and the laying of the keel for the *Chesapeake* on 10 December 1798. This vessel was launched the following year on 2 December 1799, commissioned in May 1800, and was commanded by Captain Samuel Barron during the Quasi-War with France.

Marshall W. Butt

* * *

The Act of 27 March 1794 actually authorized four 44-gun frigates and two 36-gun frigates to be built at the locations pointed out by Mr. Butt. Naval constructors were assigned to each location

with Joshua Humphreys designated as "Principal Constructor of the Navy;" these men were civilian employees. The correction regarding the status of the shipyard at Gosport is well taken. It should be pointed out also that work on the frigates was started by the War Department as the Navy Department was not authorized until 30 April 1798.

Captain James C. Tily, CEC, USN

A QUESTION: AMERICAN VIVANDIERES

It would seem that the zouave was not the only feature of the French service that won popular approval with Americans following the Crimean War. No doubt the gallantry of the Vivandieres at Inkerman and the Mamelon fired the imagination of some American women at the beginning of the War between the States. William Howard Russell, in his *Dairy North and South*, records meeting a rather dowdy and bedraggled specimen belonging to a Southern regiment. Colonel Todd has illustrated a rather natty example in his plate of 114th Pennsylvania Volunteer Infantry (Collis Zouaves) (MC&H, IV, 43). Can any member shed more detailed light on these rather romantic figures, especially details pertaining to their dress?

Colour-Sergeant Ronald W. Sargent

BYLINE OF VIRGINIA MILITARY FORCES

All of you will have noticed that it was necessary to paste over a new byline for Part I of Members Wallace and Finke's article on Virginia Military Forces in the fall issue. Despite proofreading by at least five different editors, Lee Wallace's name slipped through as Lee Walker. When a man has spent as much time to the advantage of all of us as Lee did with this excellent piece, it certainly is necessary that he get public and permanent credit for his work. Fortunately, in this case, an illness in THE COMPANY's staff prevented the planned mailing of the fall issue in early December and a correction of the editorial mistake was possible. If the alignment of the various paste-over bylines sometimes is not quite true, please allow for the natural errors of the managing editor as he entered upon the fourth hour of pasting in the backroom of Colortone Press. Should your paste-over have fallen out for any reason, please make the proper correction yourself so that proper credit is given where it is due.

GAZETTE

NEW MEMBERS

The Secretary has announced the acceptance by the Board of Governors of the following ladies and gentlemen into active membership in THE COMPANY:

Lt. Col. David T. Aston, USA
17-55
Fort Leavenworth, Kansas

Col. Mather Cleveland, MC, AUS
New London, New Hampshire

Roger Stahel Cohen, Jr.
1212 Simmons Drive
Rockville, Maryland

Capt. D'Wayne Gray, USMC
20 Brookland Road
Alexandria, Virginia

1st Lt. Edward Sprague Jones, USAR
Cove Road
Oyster Bay, New York

Bruce Lancaster
67 Grover Street
Beverly, Massachusetts

Miss Katherine H. McCagg
77 Barnes Street
Providence 6, Rhode Island

Daniel Michael O'Quinlivan
711 North Wayne Street
Arlington 1, Virginia

Col. Leonard M. Orman, USA
1120 Dakota Street
Leavenworth, Kansas

Lt. (jg) Gerard B. Palmer, USNR
1170 Fifth Avenue
New York, New York

Lt. Col. Robert L. Perley
230 Hamilton Avenue
Long Branch, New Jersey

Joseph L. Schornak
3689 Royal Avenue
Berkley, Michigan

Lt. Col. George Urban, USA
1150 Meloy Road
R. F. D. 2
Kent, Ohio

1959 ANNUAL MEETING

The 1959 Annual Meeing of THE COMPANY will be held 8-10 May at Niagara Falls. The headquarters will be at The Treadway Inn in that city. Member S. Grove McClellan will be Meeting Chairman and our host at old Fort Niagara, which will be the center of activities that will cover the historic Niagara frontier on both the U. S. and Canadian sides. Members will be notified of schedules and plans in plenty of time to prepare for the get-together. Set aside that weekend on your calendar now.

GOVERNORS' MEETING

At its semi-annual meeting in Washington on 1 November, the Board of Governors of THE COMPANY took the following actions which will be of interest to the membership:

Approval was given to the continuance of hand-colored plates in THE COMPANY's series, *Military Uniforms in America*. Previously, the Board had planned to issue the plates in a printed color process, but the first plates so produced were not fully satisfactory, so a return to hand-coloring was necessary to maintain the present high quality.

The Governors voted approval of a three years' tenure for all officers' posts. At the meeting the following officers were elected for three-year terms to start at the Spring 1959 Board of Governors meeting:

Vice-President—Mr. A. M. Craighead
Secretary—Major Charles West
Treasurer—Mrs. John Nicholas Brown
Assistant Secretary—Lt. Col. John R. Elting
Assistant Treasurer—Major W. Ogden
McCagg

A liberalization of THE COMPANY's policy on sponsorship of books in the field was also favorably received by the Board. In the future THE COMPANY will sponsor books in the "useful reference" category as well as "standard reference" books as has been the case to date.

The Board has authorized the sale of off-prints of *MC&H* articles to authors at cost, providing the authors make arrangements in advance with Editors and pay all costs involved.



U. S. Army Photograph

KEEPING TRADITION ALIVE

Shown in the accompanying photograph is the color party of the 175th Infantry (Fifth Maryland) unique in that it carries three colors: National, regimental, which is unlike the regulation regimental color, and Confederate.

The regimental color is the design of the escutcheon, or shield, of the reverse of the Great Seal of Maryland, the arms of George Calvert colonizer of Maryland. The first and fourth quarters are the Calvert arms consisting of six pales or perpendicular stripes alternately gold and black with a bend dexter countercharged. The second and third quarters are the Crossland arms consisting of quartered fields of red and silver charged with a cross bottony countercharged.

During the Civil War the First Maryland Regiment, CSA, carried a blue silk flag emblazoned with the reverse of the Maryland coat of arms as described above. The Fifth Maryland carried this

flag until 1899, when the Veteran Corps presented the regiment with colors in which the Calvert and Crossland arms quartered occupied the entire banner. Since then this flag has been identified with and accepted as the official regimental color and was carried in World Wars I and II. When the flag is attached to a staff, a metal cross bottony forms the finial as can be clearly seen in the photograph. In 1904 the State of Maryland adopted a flag identical with the regimental color as the State flag.

To commemorate the service of the Fifth during the Civil War as the First Maryland, CSA, Major D. W. Jenkins, a former officer of the Fifth, in 1950 presented the regiment with an authentic reproduction of a Confederate States Army infantry regiment's colors. By a general order the State Adjutant General authorized the regiment to carry the colors.¹ Seven battle streamers representing major actions of the First Maryland can be seen attached to the staff. Since the photograph was taken (1956) these streamers have been removed and the seven battle names lettered on the color itself as being more authentic for the period in which it was originally carried.²

*Colonel Brooke Nihart, USMC
Rowland P. Gill*

¹ Adjutant General, Maryland National Guard, General Orders No. 76 dated 12 July 1950.

² Letter Major R. C. Miller 175th Inf to R. P. Gill dated 10 January 1958.

★ ★ ★

It has often been said, that, next to battle itself, nothing separates the men from the boys in a military unit like a long march. Even in this mechanized age infantry still delights in proving to itself that, if need be, it can cover distances in the traditional manner. With this thought in mind, the 5th Marines, 1st Marine Division last March set out on a 110-mile march through the hills of Southern California. To add to the requisite, but all too frequently lacking, military color to what would otherwise have been merely a dusty, sweaty, foot-sore task, the regiment was led by its colors, field music, and mascot. The latter two are shown here in photographs.

The field music of drums and bugles is an unofficial organization not being provided for in tables of organization. Its members work together as a voluntary extra duty. They are shown here leading the regiment into Camp Pendleton on the last leg of the 110-mile march.



U. S. Marine Corps Photograph

The regimental mascot is the storied "Reckless," the Korean mare rescued on the battlefield and used as a packhorse to supply recoilless rifle ammunition to frontline positions. She is shown



U. S. Marine Corps Photograph

wearing her scarlet and gold saddlecloth, pack saddle, and load of recoilless rifle ammunition containers.

Colonel Brooke Nihart, USMC

PUBLICATIONS

American Heritage has produced in its *Book of the Revolution* (Simon and Schuster \$12.50) a volume that will interest almost all COMPANY members. An exceptionally handsome book, it is of interest primarily for its fine illustrations. These include a magnificent collection of contemporary prints, paintings and maps, most of them in full color, which provide a rich source of material on uniforms, weapons, and military practices of the day. There are also some modern paintings which have been used to fill out where no contemporary illustrations could be found, and the quality of these varies considerably.

Of particular interest is the short chapter entitled "Arms and Men" which deals with the private soldiers of all the armies, their training, arms, dress, and life. In it are some excellent photographs of actual objects in full color plus an accurate reconstruction of a light infantryman's uniform. One or two anachronistic objects have slipped into the large photo which endeavors to illustrate an American infantryman's uniforms and equipment, but by and large all specimens have been selected with great care.

The text, done principally by new Member Bruce Lancaster, does not quite measure up to the illustrations nor to his usually skillful work. He seems to write-down to his audience, and while his statements of specific facts are generally accurate, his generalizations and interpretations are often open to question. It is well to remember, however, that the book's text was not intended primarily for the serious student.

Most irritating to the military historian are the constant references to the various British regiments by county names—designations which they did not have at the time of the war and which, in fact, some of them did not get until as late as 1881. They were never known by these names during the Revolution and indeed had very nebulous connections with the counties at all. The book, however, is not one that will be bought for its text but rather for its wonderful assemblage of fine full-colored pictures. With these, it is a reference that no one interested in that period will feel able to do without.

* * * *

It is gratifying to report that the use of the post card to show military uniforms, so prevalent in Great Britain and France in the earlier years of this century, is continuing. One of the latest examples is a set of six cards in full color on the Danish Army by Member Preben Kannik of Copenhagen entitled *Danske Regimenter*. Each card shows two soldiers of a specific regiment, one in contemporary uniform and the other in an older kit, plus the regimental insignia and a brief unit history. The cards cost 15 Danish öre (about 3 cents) apiece and may be ordered from Fabrikant Anton Hvidte, Koldingade 14, Copenhagen, Denmark. Member Kannik writes that he hopes eventually to produce a card for each regiment of the army.

* * *

The least general survey of the history of body armor to appear in English was G. F. Laking's monumental five-volume *A Record of European Arms and Armour* published between 1920 and 1922. In the 35 years that have passed since then much has been learned. Now Claude Blair's *European Armour, circa 1066 to circa 1700* (Batsford, 35s—about \$5) brings the picture up to date in a really fine contribution to our knowledge of the subject. The author, formerly at the Tower of London and now an Assistant Keeper in the Metal-work Department of the Victoria and Albert Museum, has done a tremendous amount of research into the documentary aspects of the subject, and there are numerous pointed references to wills, inventories, paintings, effigies, and the like as well as the actual specimens themselves. No matter how advanced the student is he will find much here that is new.

The text is highly condensed and must be read very carefully with constant references to the many fine line drawings (more than 233 of them) which cover the evolution of all the various elements and to the halftones and line cuts which supplement them.

If one is to find any fault at all, it must be with the production; there is none in the text. In an apparent attempt to hold down costs, however, the publishers have used a small type and a crowded page which is difficult to read except in the best light and have omitted some illustrations which the text itself indicates the author had planned to use. For a book of this importance, we believe

most students would have been happy to pay a little more in order to gain more illustrations and better legibility.

* * *

Just received from the Stackpole Company is a posthumous work by the late Claud E. Fuller: *The Rifled Musket* (\$12.50). The Fuller collection, now housed in a special wing at Chickamauga-Chattanooga National Military Park, is especially rich in these arms which saw the greatest amount of service of any firearms during the Civil War. Four models in all were made, the 1855, 1861, 1863, and 1864. All four are discussed in detail, the variations of each individual contractor are pointed out, and their lockplates are illustrated to show the markings.

The bulk of the book consists of primary documentary material. The rifled musket manual is reprinted almost in its entirety as are the tests of 1860, complete with the targets, and numerous letters and contracts. Fuller's own comments are extremely brief. In the section on the various contracts many rifles are covered as well as the rifled muskets, and there are three appendices dealing with ammunition. For the growing host of Civil War collectors and North-South shooters, this will long be a standard reference.

* * *

Coward-McCann, Inc. has just issued the fourth revised edition of *The Gun Collector's Handbook of Values* by Charles E. Chapel (\$10). First published privately in 1940, Chapel's *Handbook* has rapidly become recognized as a basic reference for anyone interested in collecting firearms. Not only does it give the basic values for the most popular collector's pieces, but it also contains accurate brief descriptions and illustrations which make it one of the handiest quick sources for identifying a great variety of firearms. In this edition about 2,000 American and foreign firearms are described, and almost 600 are illustrated. The great bulk of these are American, and of these the largest group comprises the pistols and revolvers.

In the present revision more than the prices have been changed. Descriptions have been corrected and enlarged where necessary, and the in-

Introductory essays have in some instances been re-written. These still remain the most controversial portions of the book, however. The bibliography has been slightly enlarged, but this still remains the weakest part of the book. Many standard references have appeared in recent years which should be included while some of the older titles might well be dropped.

* * *

William A. Albaugh III has produced another study of Confederate arms in *Tyler, Texas, CSA* (The Stackpole Company, \$5.95). The Tyler Ordnance Works was a major operation during the Civil War making and repairing arms and many other diverse types of ordnance stores. Collectors today, however, are familiar with the armory primarily for the rifles which it produced. These are represented in modern collections by only four complete specimens and a number of locks and lock plates.

The bulk of the present volume comprises the day book of the armory from March 1864 through 26 May 1865 which has survived among captured records in the National Archives. A most useful appendix also presents the summary statements of work done for October, November, and December 1863. Finally, there are also supplementary comments on the operations of the armory of Short, Briscoe & Co. and the Confederate ordnance activities in nearby Arkansas.

* * *

Member Edward J. Stackpole has added another volume to his growing list of studies of major Civil War battles in *Chancellorsville, Lee's Greatest Battle* (The Stackpole Company, \$5.75). Like his previous volumes, *They Met at Gettysburg* and *Drama on the Rappahannock*, this is a detailed narrative of the battle, accurate, well illustrated, and with excellent maps. There is also an appendix with tables of organization, of strengths and losses. One feature which this volume contains that did not appear in the others is a final chapter evaluating the campaign and the battle.

* * *

From Europe comes a magnificent new volume of interest to everyone fascinated with the medieval period: *Medieval Costume Armour and Weapons* (Andrew Dakers, London, 105s., about \$15). The

illustrations which comprise the bulk of the book have been selected and painted by Eduard Wagner. The brief text is by Zoroslava Drobna and Jan Durdik. Originally, the volume appeared in German and was published in Prague. The present English translation is by Jean Layton.

The book purports to cover only Czechoslovakia for the period from 1350-1450. Actually it does much more, for the developments in that area paralleled those in the rest of Europe. Also many objects from other parts of Europe have been brought in for comparison. There are 383 full page plates, 9 x 13 inches in size, many in full color. Some of these are based on secondary works, notably the reconstructions of Viollet le Duc and so are subject to some error. Most, however, are based upon existing specimens or on contemporary painting or manuscript illuminations. Costume is covered in detail as are armor and weapons, even to such minutiae as fastenings. Also included are such things as horse harness and trappings, wagons, tools and equipment. All in all, it is an excellent reference for its field at a remarkably inexpensive price.

* * *

Another book on America's "favorite" battle, *High Tide at Gettysburg*, has just been published (Bobbs-Merrill, \$5.00). The author, Glenn Tucker, a newsman turned historian, has written interestingly of the men who fought the battle; vivid characterization is, in fact, the key element which makes his treatment of an oft-told story stand out. There is ample evidence of detailed research, especially in Confederate records, to develop personalities. The maps of the fighting, which are the only illustrations, are barely adequate, and certainly not on a par with the professional writing job. *High Tide* is definitely a book for the Civil War fan as well as the serious student, but unfortunately the flood of books on this war is becoming so heavy that a well-done work such as this may not get the reading it deserves.

* * *

The Canadian Army's Historical Section has again turned out an inexpensive and worthwhile military history in its continuing series of texts for use by officer students. This time the subject is *The British Campaigns in the Peninsula 1808-1814*. Written in a deceptively simple and easily readable

style by Captain D. J. Goodspeed, the 228-page booklet is available from The Queen's Printer, Ottawa for \$1.00. Meaningful summation is an art, and this history may well serve both as a handy refresher for the scholar as well as a painless background source for the casual reader.

* * *

COMPANY Fellow Henry I. Shaw, Jr., the Managing Editor of the *MC&H*, recently added another by-line to his credit as a civilian Marine historian. He has written, with Lieutenant Colonel Frank O. Hough and Major Verle E. Ludwig, the first volume of a projected official series of five entitled, *History of U. S. Marine Corps Operations in World War II*. The new book, *Pearl Harbor to*

Guadalcanal, covers the background of preparation for amphibious warfare and the opening phases of the Pacific fighting, including a Marine-oriented version of the Wake, Philippines, Midway, and Guadalcanal actions. The series has an attractive format and should find a permanent place on the shelves of many institutional libraries as well as in the collections of veterans and students of the war. This first volume is well illustrated and adequately mapped although not to the sometimes lavish style of earlier Marine campaign monographs. Only 2,500 copies have been printed by GPO for public sale in addition to the official distribution of 5,000, and, if past experience is a reliable criterion, the book will soon be permanently out of print.

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